

A STUDY OF SOME ASPECTS
OF
THE LIFE AND WORKS
OF
ABRAHAM DE SMIDT (1829 - 1908)
SURVEYOR-GENERAL OF THE CAPE COLONY,

WITH PARTICULAR REFERENCE
TO THE
CAPE FINE ARTS EXHIBITIONS
BETWEEN
1851 AND 1890

BY
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G.H. Government House
H.A. House of Assembly
M.O.I.B. Master's Office - Insolvent estates section
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M.J.B.

PROLOGUE

A BRIEF REVIEW OF THE ENGLISH WATER COLOUR SCHOOL AND ITS LINK WITH THE HISTORICAL TRADITION OF LANDSCAPE PAINTING

AND

A CONSIDERATION OF ABRAHAM DE SMIDT AS A LINEAL DESCENDANT OF THE ENGLISH SCHOOL

"We are surrounded with things which we have not made and which have a life and structure different from our own: trees, flowers, grasses, rivers, hills, clouds. For centuries they have inspired us with curiosity and awe. They have been objects of delight. We have recreated them in our imagination to reflect our moods. And we have come to think of them as contributing to an idea which we have called nature. Landscape painting marks the stages in our conception of nature. Its rise and development since the middle ages is part of a cycle in which the human spirit attempted once more to create a harmony with its environment".¹

While it has been possible to trace pure landscape painting to the Italian water colours of the German artist Albrecht Dürer (1471-1528), who established a link between the Venetian School and the northern tradition, the origins of the momentous achievements of the 19th century lie more immediately in the reciprocal influences of European and English art during the 17th and 18th centuries and the prevailing interest in views of cities, towns and outdoor scenes. This aspect of painting reached extraordinary heights in England at the beginning of the 19th century and in an age of transition showed both emulation of European masters and a divergence of efforts to capture anew the effects of atmosphere. Embracing the Romantic movement and its close alliance between painters and poets, artists freed themselves from the conventions of Neo-classicism and prepared the way for the Barbizon School and the innovators of Realism and Impressionism.

One of the important schools of landscape painting in the 17th century was that of mercantile Holland whose travelling artists applied themselves equally to a growing awareness of the topography of their own country and to observations abroad. In their development of pure landscape many of the greatest Dutch draughtsmen used the expressive medium of water colour, thereby foreshadowing the singular efforts of the English School in the next century. Among the more important of this group were Allart van Everdingen, some of whose drawings anticipated the Romantic movement and were remarked upon by John Constable two centuries later; Adriaen van Ostade, whose attentions were often directed to outdoor and indoor

1. Sir Kenneth Clark. Landscape into art.

scenes from country life; and Hendrik van Avercamp whose landscapes emphasized the figures of his countrymen absorbed in seasonal occupations such as skating and bowling. The unarranged and sometimes intimate placing of human figures in a definite spot contributed much to the distinctive characteristics of contemporary Dutch painting and contrasted markedly with the compositional structure of its classical French counterpart.

The human figure, however, was not invariably a conspicuous feature of Dutch landscape painting which more openly inclined towards realism, thoroughness and the use of a narrow range of local colour. The movements of clouds and trees silhouetted against a light sky were regular devices and in the works of Meindert Hobbema, for instance, a detailed and almost microscopic rendering of trees was dominant. Artists who specialised became known for landscapes in moonlight (Aert van der Neer), portraits of cattle (Paul Potter), cattle grazing (Albert Cuyp) and misty marine views (Willem van de Velde the younger, who with his father went to England in 1672 to paint for Charles II). Yet another interpretation of landscape was that of Jacob van Ruisdael who painted poetic and melancholy scenes devoid of human figures and became the model for the whole East Anglian School of landscape painting.

While critical opinions differ as to how great a measure and in what peculiarities English artists were influenced by the Dutch who visited or settled in England, there is no doubt that the presence of foreign artists was to some extent responsible for the larger variety of painting which emerged in England towards the close of the 17th century, and that they paved the way for the 18th century School of English landscape painting. Sometimes indirectly, of course, and long after their own time, as in the case of the Fleming, Anthony van Dyck (a pupil of Rubens), who became court painter to King Charles I in 1635 and painted English landscapes in water colour with plein airist technique. In contrast to the robust art of his master, Van Dyck's sensitive and more refined style attracted the interest of the 18th century artist Thomas Gainsborough who, next to Constable, is recorded as the greatest exponent of the "natural picturesque" in British art. Preferring lyrical landscape to portraiture, Gainsborough early showed a predilection for Dutch naturalism and painted in a poetical rather than romantic manner.

The possibility of an exchange of influence between Gainsborough and Alexander Cozens (c.1717-1786), an imaginative originator in English drawing who studied art in Italy, has not been ignored as both were known to have been at Bath in 1765 and both displayed poetic vision in their drawings. A further link occurs in a certain relation between Gainsborough's dabbings or "moppings", which gave broad touches and an unusual impression of light and substance, and the bistre blots and stains splashed by Cozens onto compositions to derive chance elaborations at random. He and his son John Robert Cozens (1752-c.1797/8), an extensive Continental traveller and water colourist of novel poetic force, are said to have implanted the germ of true Romanticism in Thomas Girtin (1775-1802) and Joseph Mallord William Turner (1775-1851), the latter having begun as a conventional topographical draughtsman and finally revolutionised landscape painting with "a type of picture... that symbolised the elements conceived as abstract forces".^{1a}

The development of landscape painting in the 17th century owed much to the French masters Nicolas Poussin (1594-1665), the originator of the classic landscape who painted heroic fables according to a design based on the rhythmic relation of horizontal and vertical elements, and Claude Lorrain (1600-1682), whose style of composition became a framework for the English School. Devoting himself exclusively to landscape, Claude's scheme was that of the stage (although it did not necessarily create a theatrical atmosphere), with the foliage forming wings to frame a distant background, a definite foreground and a middle ground leading skilfully to the far distance. His overwhelming intention to present a realistic picture of nature and his delicate and unique illumination of space were also to influence the Impressionist School of painting two hundred years later.

Claude and Poussin were both beneficiaries of the Italian conception of the classical landscape and it was in Rome that they developed their own theories of art. In the second half of the 18th century this romantic city was the goal of Continental travellers, now comprising the middle classes as well as the aristocracy, and the meeting place of many English artists who undertook the popular Grand Tour. Their journeys

1a. R.H. Wilenski. English Painting.

to the Swiss and Italian Alps, opening up fresh vistas of mountain grandeur and romantic feelings for Italy and Switzerland, had a striking effect on English topographers abroad and at home and gave an important impetus towards a wider concept of landscape painting. One of the first to set out in 1750 was the Welshman Richard Wilson (1713-1782), who developed a personal style in his painting of Italian landscapes and was later to apply his consummate knowledge to his qualitative views of England and Wales. With Wilson, wrote John Ruskin, "the history of sincere landscape art founded on the meditative love of nature begins in England".^{1b}

From this time onwards the fundamental development of English water colour can also be traced, for it was closely tied up with the increasing appreciation of scenery and architecture and the emerging habit of searching for pictures in landscape. This delicate, portable, simple and quick medium which had been used much earlier in other countries, was brought to perfection in England towards the end of the 18th century and was especially suited to the natural effects sought after by the Romantics.

While Romantic elements were present in the most classical forms of art and certainly in the Dutch conception of picturesque landscape, Romanticism itself was a European movement believed by some historians to have become widespread after the French Revolution and the Industrial Revolution. (Not that Romanticism resulted directly from the revolutionary ideologies, for the artist's revolt against the social hierarchy was more an insistence on individuality and his belief in the powers of imagination). Always a natural element in English landscape, it found its highest expression in that tradition towards the close of the 18th century and during the first few decades of the 19th century, and although its definition remains elusive, that of Baudelaire is a discriminating comment on this historical phenomenon: "Properly speaking, romanticism lies neither in the subjects an artist chooses nor in his exact copying of truth, but in the way he feels".²

1b. Ronald Rees. The taste for mountain scenery.

2. Baudelaire: selected writings on art and artists.
(Translated by P.E. Charvet).

It is noteworthy that those writers and artists who are most closely associated with Romanticism were at the height of their powers between 1790 and 1835: they include the British writers Wordsworth, Coleridge, Byron, Shelley, Keats and the artists Theodore Gericault (1791-1824), C.D. Friedrich, John Martin (1789-1854), J.M.W. Turner and John Constable. And whereas Eugene Delacroix (1798-1863) was profoundly effected by the works exhibited by Constable at the Salon of 1824 and is said to have produced all his most romantic pictures by 1835, it is also claimed that the most important literary works of the French Romantics had appeared by 1835.

It is true that much of the character of Romanticism was emotional, but it should also be remembered that romantic currents evolved from a trust and belief in the truth of nature: "Let nature be your teacher" was Wordsworth's advice,³ while Constable talked about "the pure apprehension of natural fact".⁴ Thus it cannot be denied that in Romantic painting of the 19th century especially, subject matter was of the first importance. And although Romantic art deals with the particular and the minute, there is at the same time an indeterminate quality in it, arising from visions which transcend ordinary appearances: "Cursed be the picture that shows nothing beyond the finite", wrote Delacroix, "the merit of a picture is the undefinable; precisely that which escapes precision".⁵

Coinciding with the growing awareness of the beauties of the English countryside, the insular tours of professional and amateur artists and the sense of atmospheric drama which was beginning to pervade painting at this time, were a number of publications providing tasteful rules for amateur water colour painters and an aesthetic system which aroused great interest among connoisseurs and artists alike. Edmund Burke's essay on the Sublime and Beautiful (1756) and Sir Uvedale Price's Essay on the Picturesque (1792) are two of the most well known, but it was the Rev. William Gilpin's Three Essays on the Picturesque (published in 1792 but circulated as early

3. Sir Herbert Read. The meaning of art.

4. Ibid.

5. David Piper. Painting in England 1500-1880.

as 1775) and his other treatises on landscape illustrated by aquatints made from his own drawings of British scenery, which supplied definite standards of form for the expression of new sentiments and the idea of the rural Picturesque: "... a new science for which a new language has been formed", wrote Robert Southey in 1807, "and for which the English have discovered a new sense in themselves, which assuredly was not possessed by their fathers".⁶

In order to discern the individuality and characteristic sensibility of English landscape painters immediately preceding and during the Romantic period, it is proposed to deal separately with several artists, mostly contemporaries, whose contributions to the style of creative landscape set them apart from the innumerable water colourists who were no more than mediocre practitioners. In this respect it is necessary first to mention the worth of those who were almost certainly influenced by Gilpin's rules and excelled as topographical draughtsmen, among them Paul Sandby (1730-1809); Joseph Farington (1747-1821); William Pars (1742-1782); Michael Rooker (1743-1801); Edward Dayes (1763-1804); Thomas Hearne (1744-1817); Thomas Malton (1748-1804) and James Malton (?1766-1803). In their selection and disposition of objects to create a mood, they raised the "recognisable view" and the recording of places and buildings to a peak of realistic expression. Without being the true precursors of those whose personal interpretations of nature led them to unprecedented heights of Romanticism and poetic sentiment, they formed, in the opinion of John Ruskin (1819-1900), a separate "historical" branch of landscape art and operated side by side with the "poetical". Inevitably there were points of contact between the two streams and a compatibility which opposed any serious antithesis.

PAUL SANDBY (1730-1809)

In any sequence of names marking the foremost artists of the English water colour school, that of Paul Sandby is usually placed near the beginning. For although his limitations

6. Martin Hardie. Water-colour painting in Britain: The Eighteenth Century.

restricted him to the category of topographer (he has been called the last and the greatest of the topographers), in the light of modern research and knowledge he is known as the innovator of a characteristically English art which before his time had not shown any patently national traits. He was a foundation member of the Royal Academy in 1769 and from 1768 to 1797 was principal drawing master at the Royal Military Academy, Woolwich.

Sandby, who began making drawings for military survey a little before 1750, drew his style from both the Franco-Italian school of landscape composition and the more natural Dutch school, evolving out of this dissimilarity his own imaginative blend of scenes and people, ancient buildings, country houses and picturesque views in Wales. Never a traveller in any but his own country and having a long life-span contemporaneous with that of Gilpin, he systematically used water-colour and body-colour (a term used nowadays to describe both distemper and gouache) and amplified topographic accuracy by inspiration and ingenuity. His lyrical and indigenous style, his excellent understanding of perspective and architecture (his brother Thomas Sandby the architect produced water colours which were mainly of architectural character) and his original drawings and reproductions in aquatints gave him a wide following among drawing masters. His influence has been particularly noticed in the work of his pupils Michael Angelo Rooker, John Clevely, Edward Dayes and Thomas Malton among others, and it is not surprising that some historians have seen fit to trace the whole origin of English water colour painting to the drawings of Sandby. Whether this attribution is valid or not, proof of continuous influence is found in the fact that Dayes in turn taught both Thomas Girtin (1775-1802) and J.M.W. Turner.

THOMAS GIRTIN (1775-1802)

With J.M.W. Turner, John Constable, J.S. Cotman and Peter de Wint, Girtin is categorically acknowledged as one of the masters and most original members of the English School. In his short life, London-born Girtin added much to the technique and development of English water colour painting, the medium in which most of his work was executed and with Turner, also born in 1775, he dominated the last years of the 18th century.

First a pupil of Edward Dayes (from 1789 until 1791 or 1792), his early work is frequently shown to be reminiscent of Dayes's style. He was next an assistant to J.R. Smith with whom he coloured prints and through him first met Turner who was similarly employed in Smith's workshop. Girtin was also associated with the antiquarian James Moore whose sketches he worked up and whom he accompanied on a tour of ancient monuments in 1794.

Like Turner, Girtin was a recipient of the hospitality of Dr Monro at his house in the Adelphi, where the experiences of copying principally the works of Cozens contributed much to his early development as an artist: at the age of 17 or 18 he was already making topographic drawings for Walker's Magazine. By 1796 Girtin was not only well known as a draughtsman but also a fashionable teacher and frequent guest at noble houses. He was now beginning to show a singular interpretation of landscape which went far beyond his natural ability to record scenes accurately. Never just an imitator of Turner, whom he accompanied on sketching tours along the Thames, Girtin developed a distinctive style of his own after 1796. The oil paintings of Richard Wilson and the influence of the Italian Canaletto (1697-1768), who visited England between 1746 and 1755, are credited as major factors in Girtin's mature work which shows simplicity, a mastery of perspective and those thematic aspects of space, sky and earth which are reminders of Constable.

A visit to Paris in 1801 resulted in some brilliant studies of that city which, etched by Girtin himself, were aquatinted and published in 1803. In the year of his death his Panorama of London in oil was on exhibition.

It is noteworthy that among the young artists who met at Girtin's house in London was Louis Francia, afterwards the teacher of R.P. Bonington.

JOHN VARLEY (1778-1842)

One of the foundation members of the Old Water Colour Society in 1804, and a remarkably prolific contributor to its exhibitions (fellow members called his numerous overnight drawings "Varley's Hot Rolls"), John Varley is chiefly remem-

bered for his great success as a drawing master and his exceptional qualities of design and colour in picturesque style. At the same time his work is often regarded as repetitive and uninspired, with a contrivance of skill akin to his own phrase "Nature wants cooking"⁷ and derived from miscellaneous sources of landscape study.

Varley was, however, original and inspiring as a teacher and gave his knowledge freely to his pupils. For their benefit he published, between 1816 and 1821, his Treatise on the Principles of Landscape Design, which was issued in eight parts and illustrated by sixteen aquatint plates from his own drawings. His classified headings, based partly on J.M.W. Turner's Liber Studiorum, included "Principles of Light and Shade", "Epic (Pastoral) and Pastoral", "Principles of Skies in Fine or Stormy Weather" and "General Landscape; Mountainous Landscape". The work provided both general rules of composition and theory of effect of the whole scene on the viewer, taking into account the part that every figure or animal played in the overall impression.

Varley also published a Practical Treatise on the Art of Drawing in Perspective and Precepts of Landscape Drawing. These were issued in parts between 1815 and 1820.

Among the better known artists whom Varley influenced were some of those who, like him, emerged as leaders of the English water colour school at the beginning of the 19th century: John Sell Cotman (1782-1842), David Cox (1783-1859), Copley Fielding (1787-1855) and Peter de Wint (1784-1849). The three last mentioned were also among those who reinforced the Old Water Colour Society at the beginning of the second decade of the 19th century, while de Wint and Cotman, were, like Varley, participators in Dr. Monro's informal drawing parties where talented students were encouraged to copy drawings by Thomas Girtin and that great interpreter of Romantic landscape, John Robert Cozens. (Dr. Monro had cared for Cozens during his last illness).

Varley's best work is said to have been produced in the early days of his career, i.e. between 1805 and 1810, when his detailed drawings show the strong influence of the panoramic distances of Girtin and the principles of composition from sources including Claude and Poussin.

7. Graham Reynolds. A Concise history of water-colours.

JOHN SELL COTMAN (1782-1842)

Cotman was the son of a hairdresser at Norwich. From there he went to London about 1798 and made a living making drawings and water colours for printsellers. The following year he became acquainted with Dr. Monro, patron of young artists, and in 1800 made his first painting tour of north and south Wales. At Conway he had an opportunity of working with the mature Girtin, who had an early influence over his work.

In 1801 Cotman became a member of Girtin's society known as "The Brothers", which he had formed with a group of young artists to study Romantic landscapes, and in 1802 Cotman became President of this society which numbered among its members John Varley. From Varley Cotman is said to have absorbed the use of pure colour and flat washes while making adaptations to suit his own individual style.

Cotman made a second and last visit to Wales in 1802, his pencil drawings on this occasion serving him for water colours and etchings many years afterwards. In this connection it is of interest that Cotman's water colour drawings were nearly always made indoors on the basis of outdoor pencil drawings and notes.

Between the ages of twenty-one and twenty-three, Cotman visited Yorkshire in 1803, 1804 and 1805 and produced his most effective drawings of scenes along the river Greta. Not appreciated at the time, nearly all had similar harmony of colour with contrasting light and dark and not too much detail. His fine sense of composition and geometrical form featuring one dimensional patterns similar to abstract paintings, resulted in a unique vision in the medium of water colour.

In 1806 or 1807 Cotman returned to Norwich from London, having failed to gain a steady patronage. At Norwich he was no more successful as a portrait painter. Having begun painting in oils and taken up etching he moved in 1812 to Yarmouth where he became a drawing master to several prominent families. During this period he was associated with the antiquarian and archaeological projects of Dawson Turner in Norfolk and Normandy. Later, after unsuccessfully trying to establish himself as a drawing master in Norwich and having exhibited at the Norwich Society of Artists in 1824, Cotman returned to London in 1834 to become Professor of Drawing at King's College. Here he spent the last years of his life.

DAVID COX (1783-1859)

David Cox was first employed in his father's blacksmith shop in Birmingham where he attended the drawing school of Joseph Barber, who gave him a good grounding in composition and the use of clean washes of colour. As an experienced scene painter at Birmingham Theatre, Cox moved to London in 1804 where he continued in that capacity and began to find a sale for some of his small drawings.

In 1805 Cox made his first visit to North Wales, a country to which he returned often and in later life almost annually. In the same year he exhibited at the Royal Academy for the first time.

By way of studying the chiaroscuro facsimiles of Poussin, Claude and Salvator Rosa, Cox early imbibed a keen appreciation of the Old Masters. He was also an eager subscriber to Turner's Liber Studiorum, the first part of which appeared in 1807, and had some lessons from John Varley whose influence is believed to have had a lasting effect on the facility of Cox's work.

Cox earned a living mainly as a teacher and for a time held various appointments at schools and colleges some distance from London. His Treatise on Landscape Painting and Effect in Water-Colours, published in 1814, was re-issued in a number of subsequent additions and as late as 1841 when he settled near Birmingham, while another publication, A Series of Progressive Lessons in Water-Colours, appeared in several additions from 1816 onwards and was revised again in 1845. Furthermore, Cox's The Young Artist's Companion was issued in 1825, the year before his first trip to the Continent (including Belgium and Holland), to which he returned in 1829 when he called on Bonington's teacher Francia at Calais and made drawings in Paris. He made his last visit there in 1832.

Between 1812 and 1859 Cox was a regular exhibitor at the Old Water Colour Society. Early in his career his work is said to have evidenced the Society's predilection for landscape in formal French style but his later work broadened towards greater freedom and improvisation. A marked tendency to portray the changes of atmosphere boldly and with irregular touches, while observing a simple delight in

nature and the acceptability of the English picturesque, are the most common characteristics of Cox's work; some just claims have been made that, like several of his contemporaries (notably Constable), his outlook was preparatory to that of the French Impressionists. In his own time the appeal of his work rested mainly on the harmonious depiction of country scenes embodying well-placed human figures.

PETER DE WINT (1784-1849)

An illustrious and direct follower of Girtin and at one time a pupil of John Varley, de Wint is seen today as a monumental practitioner of early 19th century naturalism. He was of Dutch origin but his work is essentially English in feeling, with notable achievements in capturing perfectly the moods of high summer and autumn. A unique characteristic of de Wint's art is his strong preference for horizontal compositions representing long expanses of flat open country, as found chiefly in the Midlands and Lincolnshire, and along the river Thames.

It was intended that de Wint should follow his father into the medical profession but his eager boyhood interest in drawing led to his arrival in London in 1802 as an employee of the mezzotint engraver John Raphael Smith who engaged him to colour prints. A few years later de Wint became a student in the Royal Academy schools and in 1810 an Associate of the Old Water Colour Society.

Some of de Wint's work showed the weaknesses of "prettiness" and "slickness",⁸ but he was capable of honest observations conveyed with charm, warm colouring and the skilful use of dark against light. He was masterly in eliminating inessential features and made a more daring attempt at fluidity than any of his contemporaries, while his cultivation of the picturesque and homely English scene awarded him with a great deal of popularity: his pupils were numerous and many distinctive imitations of his style are to be found in their works.

8. H.J. Paris. English water-colour painters in Aspects of British Art. (ed. W.J. Turner).

De Wint's subjects were almost always the English scene. At a time when landscape painters made regular trips to the Continent he himself scarcely ever went abroad. A visit to Normandy in 1828 satisfied him that England and Wales could provide all the delights of a painter and to Wales he returned almost as often as he journeyed to the north of England.

It is notable that art historians have found difficulty in defining de Wint's chronology because he seldom signed or dated his drawings and because so many similar titles recur. It has also been difficult to find separate periods and styles.

RICHARD PARKES BONINGTON (1802-1828)

Although Bonington, like Girtin, had a short life, he substantially influenced both English and French painting in the early part of the 19th century. As a result of his close friendship with Delacroix, Gericault and other leaders of Romanticism in France, and his participation in the Salon of 1824 (when he won a gold medal), his own fresh and novel technique added much to the knowledge and enhancement of the English tradition in France and to the initial development of the Barbizon School. Bonington was also instrumental in encouraging French painters such as Eugene Lami to visit England for the first time.

The son of a Nottingham drawing master, after the age of sixteen Bonington spent most of his life in France, residing first at Calais. There he was taught by Louis Francia who had absorbed much of the English tradition of water colour from John Varley and Thomas Girtin. During occasional visits to England Bonington came into direct contact with Turner, among other artists, but remained a realist with a style which conformed to one of breadth, clarity and picturesque naturalism.

Before 1822, when Bonington began to gain a notable reputation in France, he became well acquainted with Flemish, Dutch and Italian landscapes in the Louvre and occupied much of his time copying them. In 1819 he joined the Ecole des Beaux Arts.

A regular tourist in France, Bonington painted and sketched prolifically, sometimes in oil as well as water colour. Two years before his death he journeyed in Italy, stopping at Venice, Bologna and Milan.

As a colourist Bonington is considered excellent and as such he won the respect of the French who found in both his later landscapes and figure work feelings of great appeal and admiration. In England the most well known of Bonington's followers were T.S. Boys (1803-1874), James Holland (1799-1870) and William Callow (1812-1908), whose architectural backgrounds and Continental street scenes were important features in their work.

"This country, indeed, should be the paradise of painters, for nowhere could you witness more delicate aerial effects, or find more exquisite gradations of colour in rock and bush, sky and scenery, than in South Africa. To you who have been always accustomed to see sunshine veiled in mist, it would be a new sensation to gaze with unaided eye upon the granite buttresses of Table Mountain, or the sharply-defined peaks of such serrated ranges as the blue mountains of Hottentots' Holland, many miles distant, and mark the tender blending of greys and greens, of purple and pinks, that in infinite variety of tint bloom from every crevice and scaur, every crag and ravine, upon those inhospitable Southern Alps.... If England, or even Scotland, contained such lovely mountains as these, who would care to follow a marching regiment abroad?" (Written on 26th August 1861 at Cape Town and contained in Life at the Cape a Hundred Years Ago by a Lady, Cape Town, C. Struik, 1963).

Unlike their professional counterparts in England and Europe (those indispensable engineers, architects, soldiers and the like), there were few men settled at the Cape during the 19th century whose living depended on a knowledge of practical and scientific drawing - a deficiency observed as late as 1880 by governor Sir Bartle Frere when he addressed Cape Town art students on the subject of drawing "from nature"¹ and one which contributed largely to a rather bar-

1. S.A. Fine Arts Association. Address to students by His Excellency Sir Bartle Frere, 27th May, 1880 in Cape Monthly Magazine, no.12, 1880.

ren area in the tentative field of Colonial landscape painting.

Local amateur talent there certainly was, but the majority of Cape students who had indulged their artistic inclinations only in so far as they achieved a "fashionable accomplishment" (the drawing of heads and limbs in several perspectives, for example), were as unconcerned with the connotations of natural drawing as the skilled artisans who more easily joined the ranks of artists than they would have done had they been living in Europe. In point of fact, the results of studying from books and drawings, useful as these tools were, showed little spontaneous development of conventional landscape drawing at the Cape and served mostly to emphasize the deficit of native style.

Had it not been for the arrival of Thomas Bowler (1812-1869) in the Colony in 1834 and his subsequent thirty and more successful years as professional landscape artist, art would have suffered an even greater deprivation than the "discount" deplored by Bowler in 1841. At that time he had begun to practice as a "drawing master and landscape painter"² and from then until 1868, when he left the Colony, he gave a ~~major~~ impetus to all aspects of art life at the Cape. Remarkably Bowler appears to have learnt to paint at the Cape, for he arrived not as an artist but as a young untrained assistant to Thomas Maclear, Astronomer Royal at the Cape Observatory. It is likely, however, that Bowler brought with him some practical knowledge of drawing, but in any event his progress was phenomenal. His work followed the tradition of the English water colour school and in 1860 two of his Cape water colours were hung in the Royal Academy.³

Born in 1829 (the year of Constable's election to the Royal Academy), Abraham de Smidt was to become Bowler's most accomplished and adventurous pupil. Their relationship (at times contentious but never seriously impaired) may have begun at the South African College in Cape Town during the period of De Smidt's enrollment (1840-1845), for Bowler is known to have received an appointment there as art master in 1842;

2. F.R. Bradlow. Thomas Bowler: his life and work. Cape Town, 1967. p.23.

3. Ibid., p.49.

on the other hand De Smidt may have been one of Bowler's earliest private pupils.

De Smidt's extant works of the 'forties point to an unusual proficiency in picturesque composition for one so young and show that he was already an earnest observer of naturalistic detail. This period of his development, which coincided with his private study of mathematics and successful attempt to qualify as a government surveyor in 1848, also foreshadowed the public praise which he enjoyed in his early 'twenties.

A, below, entitled "View of Bokmakierie Vlei near the Royal Observatory", shows something of De Smidt's capabilities during this early period of his painting. The work is not dated but is a component of several water colours executed by the artist between 1846 and 1851. Compact in design and showing the artist's conscientious rendering of unobtrusive detail in the foreground, it also reflects the importance of the sky as an integrated part of the composition. (It was Constable who said: "That landscape painter who does not make his skies a very material part of his composition, neglects to avail himself of one of his greatest aids").

A



It is relevant at this point to comment upon the general state of English landscape painting at the time and its possible reflection on the exercise of contemporaneous landscape painting at the Cape, particularly in the works of De Smidt which traversed seven decades.

The prevailing art of the 1840s, i.e. during the first ten or twelve years of Queen Victoria's reign, is generally considered rather uninteresting. Although Turner was still at the summit of his career, that generation of artists was on the wane: Constable for instance, died in 1837, Varley and Cotman both died in 1842 and De Wint died in 1849. The new trend in Royal Academy circles was toward literary and historical subjects, while the most revolutionary development was the formation of the Pre-Raphaelite Brotherhood, whose new realism reached its peak between 1850 and 1860.

At the time of Cotman's death, however, which coincided with increasing industrial prosperity, landscape painting in water colour was fully established as a popular domestic decoration in England. Even on the walls of modest homes pictures were evidence of respectability and many minor painters were ready to perpetuate the water colour tradition to the end of the 19th century. (As late as 1901 the English artist James Morland (1846-1921) exercised considerable influence over the South African Drawing Club during his residence at the Cape, his criticisms in the annual reports being largely directed toward the essentials of subtleties and good tonal values in landscapes and seascapes).

The most impelling influence on both public taste and the status of water colour in the first half of the nineteenth century emanated from the opinions and writings of John Ruskin (1819-1900). His series of studies, Modern Painters, issued between 1843 and 1860, not only eulogised the works of Turner, whom he discovered in 1842 and considered to be a genius, but also gave praise to lesser "modern" landscape painters. These included Copley Fielding (1787-1855), J.D. Harding (1797-1863), whose father was a pupil of Paul Sandby, and William Holman Hunt (1827-1910). Demanding scrupulous and faithful interpretation of Nature by the artist, Ruskin embodied his "truth to nature" ideal in his own works, at the same time demonstrating his interest in the scientific study of rocks, trees and mountainous structures and his great skill in drawing. A pupil of Harding and Fielding, Ruskin paid tribute to Harding as "unquestionably the greatest master of foliage in Europe".⁴

4. Martin Hardie. Water-colour painting in Britain.
Vol.3, p.25.

De Smidt was thoroughly conversant with the teachings and keen criticisms of Ruskin, whose literary works were known in the Colony and whose reputation was sovereign round about 1854. In that year Bowler introduced Harding's system of teaching at the South African College⁵ and shortly afterwards to his adult classes. Colonial art students were, in fact, familiar with the works of Harding before this date and a painting said to have been executed by De Smidt in 1852 was condemned as unoriginal in its conception and reminiscent of the style of tree drawing depicted in Harding's book "The Park and the Forest". (Refer page 60, thesis text).

In later years, when some of his work showed the reflections of varied cultural elements and he was just as familiar with the treatises of men such as Sir Joshua Reynolds, Henry Fuseli, John Burnet and C.R. Leslie, De Smidt never doubted the benefit of Harding's instructive comparisons between the curves of the human form and the outline of mountains and the stems of trees; for, he said, "He who is best acquainted with the beauties of the human form, the most perfect of God's work, will have an eye more keenly observant of all other beautiful objects in Nature, of all the properties of form, symmetry proportion and variety".⁶

From Harding, who made good use of Chinese white to secure dramatic effects, may have evolved De Smidt's habitual use of a good deal of Chinese white in his own colouring, sometimes laid on very broadly with the intention of producing a look of haziness. Too often it gave the impression of heaviness rather than the desired atmospheric effect.

Not surprisingly the great J.W.M. Turner evoked unreserved admiration in both Bowler and De Smidt, although the mastery of his art precluded any additions to the craft of painting being taken up by other artists. However, an affinity with the linear draughtsmanship of Turner is occasionally obvious in De Smidt's drawings of trees and castles. This probably derived from Turner's published engravings known as the Liber Studiorum which were issued between 1807 and 1819, with the

5. F.R. Bradlow, op.cit., p.37.

6. A. de Smidt. The Fine Arts in The South African Exhibition, Port Elizabeth, 1885; lectures, prize and other essays, jury reports and awards. Cape Town, 1886.

intention of covering several styles of landscape painting such as historical, architectural, mountainous and marine.

Like Turner, who had been so profoundly impressed by the mountainous grandeur of Switzerland on his European journey in 1802, De Smidt was to discover fresh affinities with the Romantic poets when he made his first foreign tour in 1857. He was then twenty eight years of age and had already reached a peak of technical skill in composition. Like Turner, too, he was particularly awe-struck by the falls of the Reichenbach and the profusion of highly picturesque views to be enjoyed in this valley.

The Romantic mood of De Smidt's well known painting "The Castle of Chillon, 1857" (B, below), appears to recall this interlude of foreign travel and the stirring of Romanticism in him.

B



The picture is also interesting because of the similarity of the depiction of a sailing ship and its reflections to that of a ship which appears in C below, i.e. Turner's "Campo Santo, Venice" (1842; oil; copied from Lawrence Gowing's book Turner: imagination and reality).

C



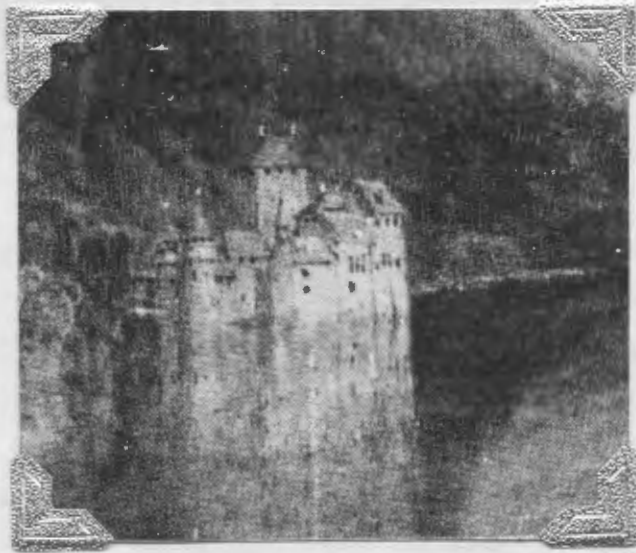
There are a number of other paintings of Chillon dating from later than this example and showing a persistent influence of Romanticism. De Smidt's painting "Chillon from Hotel Byron" (D), executed in 1891 when he again travelled on the Continent, is first of all a reminder that the Romantic poet, Lord Byron, lived for a time in Switzerland and that he wrote a sonnet on Chillon. (He was by far the most popular of the English Romantic poets in Europe).

D

Here the castle appears to adhere conspicuously in colour and delineation to a rendering by Turner from a different view (E), reproduced from Early English Water Colour Drawings by the Great Masters (London, "The Studio", Ltd., 1919).

E

De Smidt's picture is shown again in F, followed by a portion of Turner's picture magnified (G), so as to allow a closer comparison to be made of their respective castles and reflections.

FG

Another characteristic visible in De Smidt's painting of Chillon in 1891 is the blot method derived from Alexander Cozens, which can be noticed most clearly above the inscription in the right foreground. In addition the work marks a certain classical reference in its rendering of recession: the warm dark tones in the foreground give way to different shades of green and blue in the middle distance which in turn fade into paler shades in the background. (It is interesting to note that there is no real foreground in Turner's picture, that the human figures appear to be taken from a distance

and that the horizon of the lake is less than half the height of the picture. The towering mountain on the left relates further to the appreciable spaciousness of the picture).

Of course De Smidt's romantic inclinations never leaned as far as Turner's turbulent renderings of atmospheric effect, but he was occasionally capable of a strikingly dramatic picture, such as his undated "Knysna Heads" (H below) where more than just a description of a scene is conveyed. Here the downward strokes of the threatening sky and the movement of sea and ship suggest a mood and atmospheric vigour nearer to the strong sensibility and excitement of David Cox.⁷

H



More often De Smidt's romantic sentiments were expressed in the orderly combinations of blue mountain tones and gleam of sunshine in the middle distance (e.g. "Castle of Unspunnen, 1900"); a blue sky tinged with the harmonious tones of pink, grey or gold and reminiscent of Constable (e.g. "Lion's Head from above Camp's Bay", oil); or the delicacy and serenity of a simple sunset with its soft illumination of mountain, rock and water, of which there are numerous examples.

Those important subjects in Romantic painting and poetry, shipwreck and the ominous moods of the sea, do not as a rule appear in De Smidt's work. Although the interventions of

7. In his 1857 journal De Smidt mysteriously wrote that while in London he had "called on Cox". It is known that David Cox the artist spent the last years of his life near Birmingham, visiting London annually until the year of his death (1859).

coastal scenery, wide expanse of sea and local shipping are frequently observed, De Smidt did not concentrate on the sea as a theme and cannot therefore be classed as a marine artist. He was, however, an admirer of Clarkson Stanfield (1793-1867), considered by his contemporaries to be the leading marine artist of the day,⁸ whose works De Smidt came across in the Royal Academy during his stay in London in 1857. Undoubtedly De Smidt would also have admired Stanfield's "faithful, scientific and dexterous" studies of nature so highly valued by Ruskin,⁹ and his very finished representations of rock. As the "leader of the English Realists", Stanfield belonged to the same generation as Copley Fielding, J.D. Harding and David Roberts (1796-1864), another artist to whom De Smidt was partial.

It is not incongruous with the opportune and systematical nature of De Smidt's profession at the Cape that his search for "visions of beauty in form and colour" should have resulted in a predominance of mountain landscape. That his response was conditioned by the scope and selectivity of his professional circumstances shows him no less as an aesthetic painter than visionaries like C.D. Friedrich (1744-1840), one of the most important mystical figures in German Romanticism. While De Smidt was not nearly as blatantly romantic or speculative, he achieved balanced descriptions of landscape with imagination as well as realism and restraint: "mere imitation is not desirable, and we are not to conclude that absolutely exact imitation is the object which artists should set before themselves", he said. Intent on giving "an impression of a harmonious whole", he pictured "an ideal perfection never to be attained, for Nature mocks our supremest effort".¹⁰

Periodically De Smidt recommended South Africa's favourable climate to mature students and encouraged them in their outdoor sketching. The following allusion to this country's suitability to adapt itself to the art of landscape recalls a personal view which almost certainly provides a key to the

8. D. Cordingley. Marine painting in England 1700-1900. London, Studio Vista, (1974). p.140.

9. J. Ruskin. Modern painters. Vol.1, p.307.

10. A. de Smidt, op.cit.

essential flavour of his own work. "The landscapes in South Africa are said to have the disadvantage, as compared with the scenery of humid climates, that distant objects are not sufficiently veiled by vapour of intervening atmosphere. I have never, I confess, been able to regard this otherwise than as a clear advantage to the painter who is conscientious in the rendering of detail, and who can so frequently count on fine weather for his field studies. Obtrusive detail he can readily avoid by a judicious choice of a point of sight, and by a right employment of light, middle tint, and shade. Then in winter and early spring, and sometimes in other seasons, the air is charged with vapour sufficient to satisfy the most fastidious painter of misty effects".¹¹

That style of art which De Smidt had imbibed at the Cape from reality and the principles he had acquired from the study of the works of great artists, continued to be embodied in his output of painting after 1890. In that year De Smidt left Cape Town and eventually made a permanent home in Brighton, England. Here he augmented English scenes with fresh South African landscapes drawn from previous sketches, while his journey to the Continent in 1891 resulted in further paintings of Swiss and German landscapes assimilated with the animation of castles, villages and spires. In the later years of his life De Smidt was especially attracted to Wales where he sketched and painted the rugged landscapes of that country.

With what good results De Smidt entered drawing club competitions in Brighton may be discerned in a judge's opinion of "Tradouw Pass, South Africa" (undated), shown here in I.

I



Dated January 1903 (five years before De Smidt's death) the report reads as follows: "The treatment of this fine subject leaves but little to be desired. There is a good atmospheric effect of morning light and the rendering of the rock formation is excellent. If I can suggest anything it is the possibility of a little less accentuation in the immediate foreground, both of forms and of tone, which would still more have concentrated the effect of the picture in the middle distance. This is what is aimed at by the modern theory of envelopment. It would however be difficult to improve on this".

The authors of Appendix II in Martin Hardie's Water-colour painting in Britain believe that the amateur artist deserves historical recognition "both because of the intrinsic merit of some of his work and because of the part he played as pupil, friend, patron, teacher and general make-weight".

In its purest sense the word amateur refers to those who pursue an exercise for love rather than for the rewards that may be offered. This interpretation identifies some of the most accomplished practitioners in a field: those who are no less serious than the professional and whose sensibilities are not entirely independent of the traditions of the craft or medium.

Only the most inventive and talented of artists had veritably challenged the conventions of landscape painting by modification or embellishment, and it is not on these grounds that Abraham de Smidt occupies a place of importance in the annals of South African art.

As an amateur he reached a high standard of proficiency at the Cape and on occasions he was considered on a par with the more fluent Bowler. Some of those aspects of his work which were admired by his contemporaries are likewise appreciated today although it is more common now to regard the historical context of his labours as the pinnacle of his significance as an artist. Whichever way his paintings are looked at, they are valid proof of an honest and unassuming commitment to the art of landscape.

The recognition of De Smidt as a leading personality in the art life of the Cape during the second half of the nineteenth century results in an even greater measure from the part

he played in the development of the South African Fine Arts Association and the establishment of the Cape Town Art Gallery in 1875. In this connection his role was one of lasting influence and distinguishes him as a principal figure among those who fostered the growth of cultural elements at the Cape.

P A R T I

A N T E C E D E N T S

LINEAGE OF THE DE SMIDT FAMILY

The authority for the lineage of the De Smidts, ennobled in 1612, is Bernard Burke's Genealogical and Heraldic History of the Colonial Gentry (London, 1891).

Originally established at Antwerp, the family is known to have had senatorial status in Middelburg, Holland, before the end of the sixteenth century. The direct antecedent of the South African branch of the family was Willem de Smidt, a grand-nephew of Jacob de Smidt, Lord of Baarland, confidant of the Prince of Orange and governor of the island of Walcheren in 1572. His great-grandson, Abraham de Smidt (1755-1809), an officer of the Dutch East India Company, became domiciled at the Cape of Good Hope in 1781.

ABRAHAM DE SMIDT OF MIDDELBURG AND CAPE TOWN (The Artist's grandfather)

Abraham de Smidt was born at Middelburg, Walcheren, on 17th June 1755, the son of Jacob de Smidt and Johanna Kuypers and the grandson of Leonardus de Smidt, a medical doctor.

The earliest record of his presence in Cape Town appears to be his initiation into membership of the Lodge de Goede Hoop on 17th April 1780.¹ On this occasion he was en route to the East in the Dutch East India Company's ship "Middelburg", one of a small fleet ordered by governor van Plettenberg to shelter in Saldanha Bay on the homeward voyage, consequent to the outbreak of war between Holland and England. At this secluded venue, on 21st July 1781, surprised and encountered by a bulky English squadron under Commodore Johnson, all the Dutch ships were captured with the exception of the "Middelburg". Chief

1. O.H. Bate. The Lodge de Goede Hoop. Rev. ed., (Cape Town), 1972.

officer Abraham de Smidt, in a solitary act of obedience and conspicuous gallantry, ignited his vessel and fled to the shore.²

De Smidt's journal³ records the event in the keenest detail. The captain and the ship's company having disembarked after the initial preparations to set fire to the "Middelburg", he was left with a steward and a sailor to accomplish the deed. Before he could leave the ship the enemy were already firing at him "while the boat, which was to have returned to fetch us, lay deserted on the beach".

Undoubtedly the most graphic contemporary account is that of the artist and ornithologist Francois le Vaillant (1753-1824), who had joined the "Middelburg" in Cape Town as a sanctuary from which to explore the Saldanha Bay area. He was on shore when the "noble exploit" obliterated much of his laborious researches: "...what a spectacle did I behold! The Middelburg blew up, and in a moment the sea and sky were filled with burning fragments. I had thus the cruel mortification of seeing my collections, my fortunes, my projects, and all my hopes, rise to the middle regions, and evaporate into smoke".⁴

The fortunes of the Dutch ^{East} India Company, too, were evaporating when Abraham de Smidt made an agonized journey overland to Cape Town in the company of his captain, Van Gennep, and captain Axelandt of the "Honkoop", one of

2. The failure of the Dutch captains (with the exception of Van Gennep of the "Middelburg") to comply with the order to blow up their richly laden ships in the face of certain capture, is well known in the annals of South African history. It was, in fact, their neglect in providing sufficient quantities of ignitable material to ensure total destruction that caused their ships to be taken by the English.
3. An English translation from the Dutch of the original journal by Abraham de Smidt under the title "Dutch East Indiamen attacked while sheltering in Saldanha Bay", with an account of the ship's company's march to Cape Town. Africana Notes and News, v.18, no.8, December 1969.
4. Francois le Vaillant. Travels into the interior parts of Africa, by way of the Cape of Good Hope; in the years 1780, 81, 82, 83, 84 and 85. London, 1790.

the captured ships.⁵ Arriving at the Castle on 24th July, "Captain Axelandt was not received in a friendly manner" and Van Gennep was asked to give the governor a full account of the affair at Saldanha Bay.⁶ De Smidt's actions won immediate favour, a situation propitious to his subsequent settlement.

From 1781 until 1784 the Cape was occupied by the French who had intervened in the war between England and Holland to defend the Dutch garrison. Their presence brought a transitory prosperity in marked contrast to the economic depression of the previous decade, and a pervasion of French influence on social life in Cape Town.⁷ At the end of this lively period Abraham de Smidt was firmly ensconced as a burgher and in 1789 he auspiciously married Sara Maria Muller (1771-1851), daughter of Adam Gabriel Muller and Maria Hurling, and sister of Andries Muller (1768-1841), commissioner of the Asiatic Council of the Batavian Republic.⁸ Their children numbered eleven, nine sons and two daughters, the issue being remarkable in later years for its fraternity of public spirited men, characteristically reflecting the authority of their Dutch forbears in stations of high office at the Cape.

As an influential citizen with wide business interests (he was President of the Bankruptcy Court in 1803), De Smidt was a staunch admirer of General Jan Willem Janssens, governor under the Batavian Administration (1803-1806), after whom he named his eighth-born son, Willem Anné Janssens de Smidt. According to family records Janssens was present at the child's baptism on 24th June 1804.

5. De Smidt's journal (see note 3). Having appropriated a horse found grazing in the veld De Smidt was badly galled through lack of a saddle. The added discomfort of being drenched by rain caused him to "suffer tortures".

6. Ibid.

7. P.J. Idenburg. The Cape of Good Hope at the turn of eighteenth century. Leiden, 1963. p.7-8.

8. C.C. de Villiers. Genealogies of old S.A. families. Rev. ed. by C. Pama. Cape Town, 1966.

After the battle of Blaauwberg De Smidt was moved to express his regret at the departure of the defeated General who showed his appreciation of these sentiments in a letter written at the Cape on 17th February 1806. Especially commending De Smidt's earnest attention to the education of his family, which he believed would guarantee them an excellent future, Janssens promised his friendship should ever they return to the country of their origin and a keepsake to the son who bore his name.⁹

Abraham de Smidt's membership of the Lodge de Goede Hoop, dating back to 1780, was renewed when the Lodge continued to function in 1790, its activities having been suspended during the Anglo-Dutch war and several succeeding years.¹⁰ After 1794, when he was secretary, the Lodge hired premises from him¹¹ which in 1797 a committee undertook to purchase. Two years later the building became the property of the Lodge,¹² now thought to have been situated in Plein Street, adjacent to the site of the present Barclays Bank. De Smidt held various offices before he became Worshipful Master in 1807 and although not greatly advanced in years, was one of the most senior members when he died in December 1809.¹³ His wife lived at their home in the Buitengracht until her death in 1851 at the age of seventy-nine.¹⁴

9. General Janssens en de familie De Smidt. Het Zuid Afrikaansch Tijdschrift, 89, June, 1885. p.282-284. I am indebted to Dr. A.J. Boeseken for a translation of this article.

10. C.G. Botha. General history and social life of the Cape of Good Hope. (Collected Works, 1). Cape Town, 1962. p.90-92.

11. Ibid.

12. Bate, op.cit.

13. Ibid.

14. Death Notice: M.O.O.C. 6/9/54. Cape Archives.



Abraham de Smidt of "Groote Schuur"
and "Westbrooke".

ABRAHAM DE SMIDT OF 'GROOTE SCHUUR' AND 'WESTBROOKE'
(The Artist's uncle)

The third son of Abraham de Smidt and Sara Muller was born in Cape Town in 1793. In his youth he was a private drawing pupil of the German sculptor Anton Anreith, said by De Bosdari to have commenced teaching in 1805 at his premises known as No.8, Bloem street.¹ A Technical Institute (the first of its kind) which opened in January 1815 at the same address, under the auspices of the Education Fund of the Lodge de Goede Hoop, opportunely secured the services of Anreith as Instructor, with J.G. Blanckenburg and W.F. Hertzog, two former drawing pupils, as assistants.² Abraham de Smidt's progress was sufficiently advanced to occasion his appointment as draughtsman in the Colonial Office on 1st June of the same year.³

Former private pupils of Anreith enjoyed the benefits of the Institute which, in fulfilling the aims of the Freemasons' Education Fund to promote the arts and sciences among young men of limited means, readily followed the recommendations of the French architect Louis Michel Thibault in its choice of subjects: mathematics, surveying, architecture, free-hand drawing and sketching,⁴ he considering "architecture and all its relevant branches to be a profession of the first necessity for the Cape".⁵

The exhibition of students' drawings (the first known public art exhibition at the Cape), held during August 1816 in the annexe of the Lodge de Goede Hoop, included the work of "old" pupils who had since the Education Fund "enjoyed a free admission to the Establishment".⁶ In this category were Abraham de Smidt and two others⁷ especially remembered here because of the importance of their

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1. C. de Bosdari. Anton Anreith, Africa's first sculptor. Cape Town, 1954. p.47.
 2. Ibid. p.51-52.
 3. Cape of Good Hope Blue Book, 1821.
 4. de Bosdari, op.cit., p.51.
 5. H.R. de Puyfontaine. Louis Michel Thibault, 1750-1815. Cape Town, 1972. p.110.
 6. Cape Town Gazette and African Advertiser, 10 August 1816.
 7. J.C. Visagie. Die Anreith-Skool. Africana Notes and News, v.17, no.8, December 1967.

future careers: Willem Frederik Hertzog (1792-1847), Assistant Surveyor-General from 1828 until 1845 under Col. C.C. Michell, and Abraham Auret (1791-1865), draughtsman in the Surveyor-General's office from 1829 until 1859.⁸

In the Colonial Office De Smidt proceeded to a position in the clerical ranks which improved regularly from 1821, when he was fifth clerk, until January 1828, the date of his promotion to first clerk.⁹ When the first Land Board was instituted on 13th November 1828 he was attached to the newly-formed Surveyor-General's department as acting chief clerk and secretary to the Board,¹⁰ serving in this capacity (while continuing to draw the salary of first clerk in the Colonial Office) until December 1843 when he became secretary to the second Cape Land Board.¹¹ The functions of this body brought De Smidt into uncommonly close quarters with the two other members, C.C. Michell (Surveyor-General) and W.F. Hertzog, all sharing the same room.¹² In 1843 Abraham de Smidt resigned his appointment and gave up all claims to a retired allowance on condition that his brother, W.A.J. de Smidt, should succeed him in the consolidated offices of secretary to the Land Board and chief clerk in the Surveyor-General's department.¹³ After this transition De Smidt continued as a member of the Board.

In 1827 De Smidt married Arnolda Geertruida van Rees (1789-1852), daughter of Dr. Van Rees of Arnhem, Holland, and

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8. Death Notice: M.O.O.C. 6/9/11; Cape of Good Hope Blue Book, 1859.
 9. Cape of Good Hope Blue Book, 1828.
 10. Ibid.; L.C. Duly in British Land Policy at the Cape (Durham, 1968) notes "that until 1828 he had been the only person who had prepared deeds for the entire colony". He mistakenly refers to Abraham de Smidt as W.A. de Smidt, thus confusing him with his brother, W.A.J. de Smidt, clerk in the Surveyor-General's department.
 11. Cape of Good Hope Blue Book, 1834.
 12. L.C. Duly. British Land Policy at the Cape. Durham, 1968. p.127.
 13. G.H. 28/41: Enclosure no.37. Colonial Secretary to M.R. Robinson, Acting Surveyor-General, 19 February 1848. Cape Archives.

widow of Marthinus Hoets whose affluent father, Jan Hoets (1751-1836), had become the owner of "Rustenburg" estate at Rondebosch in 1803.

As the proprietor of the estates "Groote Schuur", which he purchased from David George Anosi in 1832, and "Westbrooke" ("De Onder Schuur"), acquired from Judge (later Sir) William Westbrooke Burton in the same year, Abraham de Smidt further extended the boundaries of his property in 1833 when eight morgen of the adjoining "Rustenburg" was transferred to him, being a portion of government land between "Rustenburg" and "De Schuur" granted to Jan Hoets on quitrent tenure by governor Sir Rufane Donkin in 1821.¹⁴ (Simultaneously a small portion of "De Groote Schuur", adjoining this land, was also transferred to De Smidt by Hoets who had purchased it from Anosi in 1822).

Two pen drawings by the artist Sir Charles D'Oyly, Bart., both dated 24th May 1832 and titled "View from the grounds of Mr de Smidt",¹⁵ are not only evidence of the attractions of the "Groote Schuur" gardens in the first months of De Smidt's ownership, but also reminders that visitors at the Cape were often the recipients of the owner's hospitality. De Smidt is said to have made various substantial improvements to the homestead and estate, particularly after a fire which occurred in 1836. A few years later the original thatched roof was replaced by a slate one.¹⁶

A temporary resident at the Cape in 1861, whose letters describing her stay were published under the title Life at the Cape a hundred years ago by a Lady, happily preferred

14. J.H.R. de Smidt. MS. "De Groote Schuur", "Westbrook" etc.: schedule in regard to ownership. (De Smidt Papers, Jagger Library, University of Cape Town).

15. Reproduced in The Cape Sketchbooks of Sir Charles D'Oyly, 1832-1833. Cape Town, 1968. The drawings are contained in two albums in the Library of Parliament.

16. J.H.R. de Smidt. The history of "De Groote Schuur", with some account of its various proprietors. Rondebosch down the years. Rondebosch, 1957.

the house and estate of "Groote Schuur" to the neighbouring "Paradise" and "Westbrooke": "Groote Schuur is a truly princely residence, and is almost buried in trees, extending right up to the foot of the mountain. Among them are groves of the lovely silver pine, and magnificent specimens of colonial oak and fir, growing to an enormous height. The owner of this place is a rare specimen of the old Dutch school, and nothing could exceed his kindness and hospitable courtesies during our too brief visit. He pointed out to us with great pride the boundaries of his estate, said he looked upon his trees as he would have looked upon his children had he been blessed with any, and that he never allowed any to be cut down unless they showed signs of decay or were injured by storms".

"Westbrooke" had been found an eminently suitable residence for Cape governors, the most famous of whom was Sir Harry Smith. Writing to the Secretary of State in London on 21st December 1847, he reported that he had engaged a country residence called "Westbrook" (sic) for himself and family, five miles from Cape Town, at an annual rent of £300 to be raised to £350 with the completion of an additional four rooms. The Treasury duly authorized this expenditure.¹⁷

In 1849, when De Smidt accepted Sir Harry Smith's invitation to fill a vacant seat on the Legislative Council, his membership of that unpopular body was calamitously shortlived. On 10th July members of the Anti-Convict Association who were intimidating local government officials in protest against the proposed settlement of convicts at the Cape, viciously applied their tactics to Abraham de Smidt and two other new members. As a result all three resigned.

Reporting the incident to Earl Grey on 24th July, 1849, Sir Harry Smith wrote: "After the Council meeting a mob of several hundred persons, most of them decently dressed and not belonging to the lower orders of society, assembled outside the Council

17. G.H. 1/37: Earl Grey to Sir Harry Smith, 21 May 1848. Cape Archives.

Chamber and hooted and hissed the new members pelting them with mud and stones and otherwise seriously illtreating them. In the evening of the same day a crowd was collected on the parade where they burnt the effigies of the three members and afterwards proceeded to break the windows and doors and damage the property of Mr. Letterstedt and Mr. de Smidt who have residences and offices in Cape Town. ...I hope your Lordship will approve of my having caused the necessary repairs to be made at the Public expense..."¹⁸

Tall, dignified, bookish¹⁹ and "full of strait-laced ideas", the owner of "Groote Schuur" nevertheless acquired a reputation for an entertaining and amusing sociability balanced elegantly against the costly background of the mansion's interior furnishings. The most well known of his domestic interests were his musical clocks which served his musical tastes and talents in a unique and ingenious fashion.

A daughter, Catherine, born to De Smidt and his wife in 1829, died shortly before her second birthday; there were no other children. De Smidt's wife died in 1852 at the age of sixty-three years and after his death in 1868 "Westbrooke" was transferred to his brother, W.A.J. de Smidt, while "Groote Schuur" passed to his nephew Abraham de Smidt, then Assistant Surveyor-General, who was also his godson.

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18. G.H. 23/19. Repairs to De Smidt's property amounted to £32-19/-, a sum Sir Harry Smith thought "reasonable".
 19. De Smidt was appointed a trustee of the Dessinian library in 1831, after the ordinance of 1830 which brought the collection under the management of the Dutch Reformed Church. D.H. Varley. Joachim von Dessin and his book collection. Quarterly Bulletin of the South African Library, v.16, no.1, September 1961.

WILLEM ANNE JANSSENS DE SMIDT OF "WESTBROOKE"
(The Artist's father)

Born 15th June 1804, W.A.J. de Smidt was the eighth son of Abraham de Smidt and Sara Maria Muller and a younger brother of Abraham de Smidt of "Groote Schuur". He was named after governor Jan Willem Janssens and his wife.

De Smidt entered the civil establishment of the Cape Colony in 1819 as junior clerk to the secretary to the Court of Appeal and in October of the following year was appointed clerk to Charles D'Escury, Inspector of Government Lands and Woods.¹ On 1st January 1829 he joined the embryo department of the Surveyor-General and Civil Engineer,² instituted the previous year by Col. Charles Cornwallis Michell (1793-1851), architect, artist, engineer and former professor of fortifications at the Royal Military Academy, Woolwich, England.

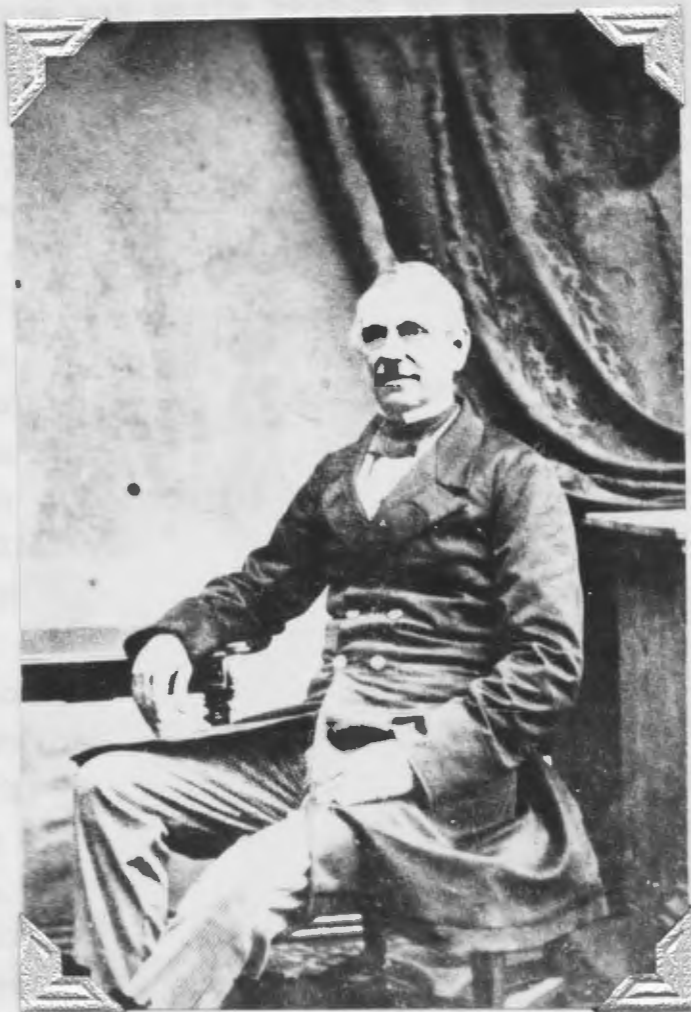
The career of W.A.J. de Smidt was formed in conjunction with that of his brother Abraham, the convolutions of the Colonial Office, the Survey Office and the two Land Boards tending towards a useful combination of their abilities and an effectively harmonious relationship with Col. Michell.

In a dual post which was hardly conducive to the convenient management of both branches of his department, Michell valued De Smidt's services highly and regarded him as a particularly able and efficient officer whom he "could not afford to lose".³ The extent and importance of the preparations of grants and title deeds which devolved upon De Smidt were especially noticeable in January 1838 when Michell presented to the secretary to Government a statement of the number of titles completed between October 1836 and November 1837. On this occasion he stressed the "peculiar nature" of his department which although "certainly not second in importance" to other offices, had no rank above that of clerk to which W.A.J. de Smidt could advance, a "cheerless" case for one "to whose indefatigable exertions and unremit-

1. Cape of Good Hope Blue Book, 1822.

2. Ibid., 1829.

3. G.H. 26/23, Encl. no.4: C.C. Michell to Secretary to Government, 19 January 1838.



Willem Anné Janssens de Smidt of
"Westbrooke".

ting zeal I am chiefly indebted for what has been done..."⁴
His accompanying proposals that De Smidt should be appointed chief clerk with an appropriate salary was successfully acted upon in the same year and foreshadowed plans to re-organise the Survey Office in view of Michell's departure to England "on his private affairs".⁵

After 1836 there was ample reason to increase the staff in the Surveyor-General's department: an Assistant Civil Engineer (J. Skirrow, who would act for Michell during his long absence in 1838 and 1839), with an extra clerk to lighten the burden of that branch; a second clerk (H.R. Kuys) in the Survey Office, to cope with the "great arrear" in the preparation of grants of land and to spare W.A.J. de Smidt "the necessity of taking work home to do at night"; and in 1840 a second Assistant Surveyor-General in the person of Charles Bell (destined to succeed Michell as Surveyor-General in 1848) whose alliance with the brothers De Smidt would be particularly secure in matters relating to the Land Board.

In 1843 the office of secretary to the Land Board was combined with that of chief clerk in the Surveyor-General's department, bringing W.A.J. de Smidt ("with a family of eleven young children to support") an additional income of £100 p.a. and extra duties to perform out of office hours.⁶ Further promotion came in January 1848 when De Smidt succeeded William Tennant as secretary to the Central Road Board⁷ which had been established in 1843 for the building of main roads and bridges and to provide access

4. Ibid.

5. G.H. 23/12: Sir George Napier to Secretary of State, 12 April 1838.

6. C.O. 515: C.C. Michell to Acting Secretary to Government about the duties of the Secretary to the Land Board, 8 April 1842; Michell to Secretary to Government, 8 September 1843.

The Surveyor-General's office was open from 8 a.m. and the various officers were at their desks by 10 o'clock, sometimes earlier. The hours of duty terminated at 3 p.m. but they were usually not away before 4 p.m. and often not before 5 p.m.

7. Cape of Good Hope Blue Book, 1848.

from coastal places to parts of the interior.⁸ Almost certainly the most interesting event to him was the opening of Bain's Kloof pass in September 1853, an enormous construction named after its versatile builder, Andrew Geddes Bain. Bain's son and assistant, Thomas Charles John, married De Smidt's daughter, Johanna Hermina, two years later.

Two more appointments followed before W.A.J. de Smidt retired in October 1862. He moved into the administrative position of Under Colonial Secretary in January 1859 and in spite of his wish to be pensioned when this office was abolished in 1861, he was offered by the governor, and was willing to accept for a brief period, the post of High Sheriff.⁹ In later years he was a member of the Legislative Council of the Cape Parliament, representing the North Western Circle from 1868 until the dissolution of the sixth Parliament in 1883.¹⁰

Many public institutions in Cape Town benefited from W.A.J. de Smidt's devoted services which were carried out with un-failing kindness, courtesy, dignity and determination. As a director of the South African Orphan House, the South African Missionary Society and the South African Private Widows' Fund, all of which were connected with the Dutch Reformed Church, he regularly attended services in the Groote Kerk, Adderley street, where he was both deacon and elder. At various times he was a representative of the Cape Town Synod.¹¹ A great admirer of English institutions (in Parliament he was a member of the Conservative Party), De Smidt proposed to the church council in 1859 that the use of the English language should be acceded to at services in the Cape Town churches, for "at present it is all English in the colony, and however strongly we are attached to the

8. C.G. Botha. Cape History and social Life. Cape Town, 1962. p.261, 262, 265.

9. G.H. 23/28: Lt. General Wynyard to Secretary of State, 18 December 1861.

10. R. Kilpin. Civil Service List of the Cape of Good Hope.

11. Obituaries: Cape Times, 11 March 1885; Cape Argus 13 March 1885; De Kerkbode, 13 March 1885.

language in which we were educated, or which we call our 'mother tongue', we can no more change the tides of the sea than prevent the English language from becoming universal!" His proposal was accepted, but not without "strong opposition" and "considerable discussion in word and writing".¹²

De Smidt's active interest in the educational and cultural affairs of Cape Town never waned. As a young man he was secretary to the "Zuid Afrikaans Musiek Gezelschap" which numbered among its members his father-in-law, P.J. Redelinghuys, who was elected President of the Society in 1832, and his brother-in-law, Johannes Hermanus Redelinghuys, a flute player.¹³ In the 1850s he was one of the directors of the "Tot Nut van't Algemeen" school where Otto Landsberg was employed as drawing master; it is probable that he received his own schooling at this well known institution which opened in the year of his birth and prospered until the latter part of the nineteenth century. From 1869 until 1878 De Smidt served as a member of the council of the South African College where his sons were pupils, the youngest, Henry, obtaining a second class certificate in science and literature in 1864.

An example of W.A.J. de Smidt's generosity to those who had artistic talent and little means is recorded in the Cape Standard of 10th November 1866, in connection with a prize-giving at the Cape Town (Roeland street) School of Art. A news item which commented on the "remarkable precocity of genius" evinced by the deaf and dumb student John Brown also drew attention to the fact that "he had been taken from one of the orphanages of the city by Mr. W. de Smidt and placed under the tuition of Mr. Lindsay". According to the London Art Journal of 1st July 1869, John Brown was by then a pupil at the Liverpool School of Art, receiving excellent certificates from the Department of Art and Science at South Kensington. Several of his drawings had been sent to Cape Town that year and displayed at the School of Art by William McGill.

12. P.J. Idenburg. The Cape of Good Hope at the turn of the eighteenth century. Leiden, 1963. p.127-128.

13. P.R. Kirby. An early Cape musical society. Quarterly Bulletin of the S.A. Library, v.13, no.3, March 1959.

Significantly W.A.J. de Smidt was present at the first general meeting of members of the South African Fine Arts Association held in Cape Town on 2nd August 1871.¹⁴ Those prominently elected to the committee included his son Abraham, his friend and former colleague Charles Bell and the eminent, now ailing, agriculturist Thomas Butterworth Bayley (1810-1871), who had long been associated with the De Smidt family as a member of the Road Board and as a collector of paintings.

W.A.J. de Smidt's wife was Susanna Maria Redelinghuys (1803-1873), a daughter of Petrus Johannes Redelinghuys whose ancestor was the French refugee Pierre de Villiers. Seven sons and eight daughters were born of the marriage, of whom Abraham was the third child and eldest son. The sixth son, baptized in 1844, was named after Col. Charles Cornwallis Michell.¹⁵

From their residence at the upper end of Strand street the family moved in 1851 to "Leeuwenhof", remaining there until the lease granted by Petrus Johannes Kotze expired in 1854,¹⁶ after which they lived for more than twenty years at No.23 Somerset road, the extensive property between Cape Town and Sea Point alluded to in Reminiscences of Georgina Lister (1960). Here hospitality was dispensed with liberality ("Grandmama's cook was a Malay woman ... who spoiled us dreadfully...") and formality ("dinner at this house was a stately ceremonious meal"), while a seaside cottage near the lighthouse at Green Point was a charming adjunct to the entertainment of numerous grandchildren during summer holidays.

Some time after his wife's death W.A.J. de Smidt occupied "Westbrooke" at Rondebosch, having succeeded to the estate on the death of his brother Abraham in 1868. Keeping "open house" for his relatives and revered by them as "patriarch in his old Cape home", he lived until 10th March 1885 when he succumbed to the effects of a chill "caught imprudently from sitting on the cold damp rocks at Green Point, shooting

14. Minute Book of the South African Fine Arts Association.

15. Charles Cornwallis Michell de Smidt, 15 August 1844-1921

16. Sir John Kotze. Biographical memoirs and reminiscences. Cape Town, 1934.

'duikers'".¹⁷ Attended by the largest concourse of friends and dignitaries yet observed "on such mournful occasions",¹⁸ he was buried in the family vault in the Dutch Reformed Church cemetery at Somerset Road.

Blue-eyed, handsome and of tall stature, W.A.J. de Smidt had endeared himself to all sections of Cape Town society. Contrasting strangely with his gentle and peace-loving nature was the chivalrous deed he performed in 1842 when he supported the Hon. Henry Barrington as "second" in a duel with Captain Jacob of the "Dartmouth". As the unfortunate and bleeding Henry was carried from the vicinity of the Botanical Gardens to his water-front lodgings in Strand street, De Smidt's distress was so severe that his words were recalled more than twenty years later by his son Abraham: "'It was a dreadful thing', my poor father cried, 'to see a friend's blood lying in a long stream all the way down St. George's street'".¹⁹

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17. Abraham de Smidt to J.A. Fairbairn, 1 October 1897. South African National Gallery archives.
 18. Cape Argus, 13 March 1885.
 19. K. Newdigate. Honey, silk and cider: a life portrait of Henry Barrington. Cape Town, 1956. p.10, 27, 28.

P A R T II

1829 - 1869

**ABRAHAM DE SMIDT OF "GROOTE SCHUUR" AND "HIGHSTEAD":
BIOGRAPHICAL SKETCH UP TO 1850**

Abraham de Smidt, the eldest son of W.A.J. de Smidt, was born in Cape Town on 30th May 1829 and baptized in the Nederduitsche Hervormde Kerk on Sunday 21st June.¹ He was named after his uncle and godfather, Abraham de Smidt Sr.

While the decade showed signs of economic prosperity at the Cape, albeit of short duration, the year ~~1829~~¹⁸²⁹ is recalled as one of cultural and educational development: in Cape Town the most important awakening events were the introduction of a subscription system to alleviate the financial difficulties of the Public Library (30th March), the ordinance establishing the freedom of the press (30th April), the foundation of the South African Literary Society and the South African Institution (3rd and 20th June respectively) and the opening of the South African College (6th October).

Ecclesiastical progress was evident too, in the consecration of St. Andrew's Presbyterian church (24th May) and the raising of a sum of money in shares for the building of an English church, an enterprise originally subscribed to by Abraham de Smidt Sr. When the foundation stone of St. George's church was laid on 23rd April 1830 "with grand masonic ceremony in the presence of the Governor,² Lady F. Cole, Lady Catherine Bell,³ and a very numerous assembly", it formed "one of the most imposing spectacles ever perhaps witnessed in South Africa". In the same year the Dutch Reformed Church was assured of superior musical prospects when Jan Hoets presented a new organ at a cost of "about £1,500".⁴

1. Cape of Good Hope Government Gazette, 26 June 1829.

2. Sir Galbraith Lowry Cole.

3. Wife of the Colonial Secretary, Sir John Bell, and sister-in-law to Sir Lowry Cole.

4. The South African Directory Advertiser for the year 1831.

The favourable circumstances which surrounded W.A.J. de Smidt's entry into the Surveyor-General's department in the same year as his son's birth cannot be overlooked as a promising and salutary influence on the child's future; the preceding biographical sketch is indicative of his father's cultivated refinements and close associations with the first two heads of the department, Col. C.C. Michell and Charles Bell, the latter destined as mentor and friend to the young De Smidt who in time would follow him as the first South African born Surveyor-General of the Cape Colony. Similar aspects in his mother's background bestowed on him a twofold heritage of genteel living characteristic of the Redelinghuys family, and the benefits of a musical education with an accomplishment in the finesse of piano playing.

Few details are known about De Smidt's schooling at the South African College where he was a pupil from 1840 until 1845,⁵ between the ages of eleven and sixteen. A single source of information is the Prospectus of the annual public examinations of the South African College to commence on 15 December 1841, in which his name is recorded as a junior student of Latin, English, Nederduitsch (Nederlands), Hoogduitsch (German), French and Geography. The professor of English and Classics was Rev. J.C. Adamson, D.D., whose fifteen scholars in the fourth Latin class "began the study of Latin in April" and by the end of the year had read a "considerable portion" of Valpy's Delectus. The second or junior English class, consisting of sixteen pupils, was "exercised in reading and in repeating the substance of what is read"; attention was also given to Ancient History and Chronology. The first division of the second Nederduitsch class, directed by Dr A.N.E. Changuion, professor of modern languages, comprised thirteen pupils: "Deze klasse heeft uit het Engelsch in het Nederduitsch vertaald, en de beginselen der spraakkunst beoefend door gebrekkige opstellen te verbeteren". There were only four pupils in the Hoogduitsche class where Bernay's German Reader was constantly at hand, and five in the first division of the junior French class whose application was directed to Ventouillac's Rudiments and the professor's own system of con-

5. W. Ritchie. History of the South African College. Cape Town, 1918. v.2, p.860.

jugation "along with Exercises in Phraseology". Finally there were the junior Geography class of seventeen pupils and the Physical class under Professor Adamson, "attended by all pupils who were disengaged at the hour of attendance".

Among De Smidt's classmates were Leopold Marquard (1826-1897), who succeeded him as Surveyor-General in 1889; Lawrence and Peter Adamson, sons of Professor Adamson; the two sons of James Rose Innes, first Superintendent-General of Education in the Cape Colony, one of whom, James, became Under Secretary for Native Affairs in 1880; and George⁶ and William Moodie, whose father Lt. Donald Moodie, R.N., was appointed secretary to the Natal Government in 1845.

Throughout De Smidt's attendance there were grave obstacles impeding the growth of the South African College, resulting in a loss of staff and pupils. Inadequate funds, dissension over the curriculum⁷ and the strained relationship between him and Professor Adamson are factors thought to have led to Changuion's resignation in 1842 and the opening of his own school in Strand street. Originally a student of Leyden University, Changuion was an "outstanding" educationist who, in support of those who spoke Dutch, favoured bilingualism and wrote, in both languages, the first school text books published in South Africa, on occasion Dutch and English appearing in the same volume.⁸ Adamson, the first minister of St. Andrew's Presbyterian church and a member of the committee which established the South African College, was a versatile scholar who resigned from the mini-

6. George Pigot Moodie, Surveyor-General of the Transvaal from 1881 until 1884. He spent his declining years at Westbrooke, Rondebosch, having purchased the property after the death of W.A.J. de Smidt.

7. The educational reforms of Sir John Herschel, resident at the Cape from 1834 until 1838, did not accord with Changuion's views on secondary education and his singular attitude to the teaching of the classics.

8. Dictionary of South African Biography, 2. Cape Town, 1972.

stry in 1841 in order to give all his attention to the College. After Changuion's resignation, until 1850 when he himself resigned owing to his failure to co-operate with Professor Langham Dale, he "virtually conducted the College single-handed".⁹

In 1840, when De Smidt entered the College, its premises were the front rooms of the Orphan House in Long street.¹⁰ An outbreak of small pox in Cape Town compelled it to close during the month of May and there were no public examinations at the end of that year. The progress of the new buildings in the vicinity of the Government Gardens was considerably delayed, the official opening taking place on 13th April 1841.¹¹

A contemporary pupil at the South African College was James Cameron,¹² De Smidt's junior by two years, who at the turn of the century called to mind the locality and discipline of the College in 1848: "There was no building of any kind between the College and the Cathedral in Wale Street, and the Public Gardens were a comparative solitude. Streams of clear mountain water ran all the year round on either side of the main avenue, to be diverted when necessary to the adjoining paddocks; and the oaks were all the better for the plentiful supply. The College itself was on the edge of a desolation. It seemed a fragment of life rescued from surrounding decay. A series of roofless and ruined chambers on one side, with crumbling walls and rusty bars of iron, told of a time when there was some attempt at Zoological Gardens in Table Valley, and these ruined

9. Dictionary of South African Biography, 1. Cape Town, 1968.

10. Ritchie, op.cit., v.1, p.34, 39.

11. Ibid. v.1, p.110.

12. Rev. Dr. James Cameron (1831-1906), Professor of English at the South African College from 1859 until 1873, thereafter Registrar and Examiner in English and Classics at the University of the Cape of Good Hope until his retirement in 1895. He was an active member of the South African Fine Arts Association and an associate of De Smidt, both being elected to the first committee of the Association in August, 1871.

chambers were the cages of the wild beasts. Adjoining these was a long, low, flatroofed building known as the Slave Lodge, where negroes captured by English cruisers from Arab slavers were kept till masters could be found for them. In the central space between the Slave Lodge and the College there had been a miniature lake, with wild fowl and a little island - though in my days the lake was dry and the birds were free, and one solitary willow tree survived on the little island to weep over the surrounding desolation, and to record in its angle of inclination the fury of the south-east gales. We were a happy enough lot of boys, though we considered the discipline somewhat Spartan in its severity; and for cases of emergency the military were always at hand - for in those days a sentry mounted guard at the College gates. It was a popular but fallacious belief that the decorum and proper demeanour of the institution and its inmates were safeguarded by the British soldier, who, with ancient muzzle-loader, fixed bayonet, and the closefitting but most uncomfortable uniform of sixty years ago, paced his lonely steps day and night before the College gates".¹³

The first drawing master at the South African College was William Spencer Brook who was engaged when the College opened in 1829.¹⁴ He is recorded in the South African Almanack and Directory for the year 1830 as a drawing master and miniature painter, residing at the corner of Long and Strand streets. In his second year at the College he was appointed to teach junior writing "and to give some assistance in mathematics", and in 1833 became writing master "with no fixed salary apart from fees from pupils".¹⁵ In August 1838 Brook resigned as writing and drawing master "to better himself on the frontier".¹⁶ His death notice in the Cape Archives gives his age as fifty-four years when he died on his farm in the district of Graaff-Reinet on 30th July 1848, leaving a wife and four minor children. The same source records that his parents were Ambrose and

13. Ritchie, op.cit., v.1, p.34, 39.

14. Ibid., v.1, p.55.

15. Ibid., v.1, p.81.

16. Ibid., v.1, p.103.

Elizabeth Brook and that he was born in Chester, England.¹⁷

Brook was succeeded at the College by Abraham Auret, who is shown as teacher of drawing in the College prospectus of 1839 and, more significantly, in that of 1841, for he was possibly the first formal tutor of De Smidt who was then a boy of twelve years. Auret, in his own youth a pupil of Anton Anreith (see page 6), was draughtsman in the Surveyor-General's department from 1829 until 1859, and for many years a colleague first of W.A.J. de Smidt and later of De Smidt himself.

On 5th April 1842, when De Smidt was nearly fourteen years of age, the South African College appointed the landscape artist Thomas Bowler to the position of teacher of drawing.¹⁸ Bowler, who had arrived at the Cape in 1834 as an employee of Thomas Maclear, Astronomer Royal, was a self-taught artist who had made such rapid progress by 1841 that he was able, quite profitably, to practice in a professional capacity.¹⁹ Seventeen years older than De Smidt, his employment at the College during De Smidt's school career gives rise to the idea that their protracted and influential association dates from this period; circumspectly the water colour drawings of De Smidt's early maturity, i.e. between the ages of seventeen and twenty-two, are conventionally those of an able draughtsman and consistent with his precocity at the fine arts exhibition in 1852.²⁰

After leaving the South African College De Smidt served in the Commissariat office from 1st May 1846 until 1st March 1848, "chiefly in connection with the expedition of the colonial forces to the eastern frontier and Kafirland".²¹ At the end of this exercise began his career in the department of the Surveyor-General where his younger brother, Petrus Johannes de Smidt (1832-1892), had recently served

17. Death Notice: M.O.O.C. 6/9/46. No.9673. Cape Archives.

18. F.R. Bradlow. Thomas Bowler, his life and work. Cape Town, 1967. p.35.

19. Ibid., p.23. Bowler to Dr. Lee, F.R.S.

20. De Smidt exhibited for the first time at the second fine arts exhibition which opened in Cape Town in November 1852.

21. E. Kilpin. The Cape of Good Hope Civil Service List, 1885.

a one-year clerkship and was now to take up a position in the Commissariat office similar to that which De Smidt had relinquished.²²

Vocationally W.A.J. de Smidt's influence was paramount, and certainly of a practical nature, as evidenced in De Smidt's initial recommendation to a position in the Surveyor-General's office "on the ground of his particular qualifications ... which are represented as considerable and which he has acquired under the tuition of his father".²³ This approbation emanated in February 1848 from the second Assistant Surveyor-General, Murrell R. Robinson, then Acting Surveyor-General in consequence of Col. Michell's departure to England for reasons of health²⁴ and the absence of Charles Bell, Assistant Surveyor-General and Acting Civil Engineer, who had been granted fifteen months leave from the Colony in May 1847.²⁵

De Smidt's appointment as junior or third clerk on 1st March 1848, while effected at a time of impending change in the hierarchy of the department, was in fact the direct result of a clerical vacancy caused by the promotion of his father to the secretaryship of the Central Road Board²⁶ and the subsequent elevations of H.R. Kuys and J.P. de Wet to the ranks of chief clerk and second clerk respectively.²⁷

Following the termination of W.A.J. de Smidt's employment in the Survey office and the resignation of Col. Michell while overseas, a new era was eventuated by the succession

22. Ibid.

23. G.H. 23/18: Sir Harry Smith to Secretary of State, 13 March 1848. Cape Archives.

24. Ibid.; Dictionary of South African Biography, 1, p.542. Michell left for England on 26 February 1848.

25. G.H. 23/17: Sir Henry Pottinger to Secretary of State, 10 May 1847. Cape Archives.

26. G.H. 23/18: Sir Harry Smith to Secretary of State, 13 March 1848; Enclosure, 19 February 1848. The former secretary to the Central Road Board was William Tennant who died on 22 January 1848.

27. Cape of Good Hope Blue Book, 1848.



Charles Davidson Bell.
(Cape Archives).

of Charles Bell to the incumbency of Surveyor-General on 1st July 1848, and the separation of the departments of Surveyor-General and Civil Engineer.²⁸ Two more designations dated at the same time were those of Murrell R. Robinson as Assistant Surveyor-General and George Montagu as second Assistant Surveyor-General.²⁹

On 17th August 1848 De Smidt was gazetted a Government Surveyor after passing the requisite examination in the Surveyor-General's department. In January of the following year, at the recommendation of Charles Bell, he was appointed a member of the Commission for verifying Messrs. White's and Brown's surveys on the eastern frontier and embarked on a journey to Grahamstown in the company of L. Marquard³⁰ and W. Barnfather.³¹ An estimated six-day travelling allowance had been calculated sufficient only "under the most favourable circumstances and not ... to cover delays from weather, swollen rivers and other unavoidable obstacles".³²

As a result of the Commission a re-survey was decided upon and De Smidt was chosen as one of the surveyors under terms sanctioned by Sir Harry Smith: permission to serve in the capacity of a government surveyor while retaining his time, standing and chances of promotion in the Fixed Establishment. Of this field work he was later to write: "The records of the Department contain proof that these duties

28. G.H. 1/38: Secretary of State to Sir Harry Smith, 25 August 1848. Cape Archives.

29. Ibid.; Cape of Good Hope Blue Book, 1848.

30. Leopold Marquard was appointed Examiner of Surveys and Diagrams in the office of the Surveyor-General on 1st July 1857. He followed De Smidt as head of that department in 1889. In 1895, when De Smidt read a paper on the surveys and cartography of the Cape to the Sixth International Geographical Congress held in London, he mentioned "an extensive survey for the Government ... executed jointly by Mr. Marquard and myself in 1848 and 1850", during which they had employed a new method of computation "systematized and perfected" by Marquard.

31. William Barnfather was authorized to practice as a land surveyor on behalf of the government on 7 February 1849.

32. C.O. 590: C. Bell to Secretary to Government, 27 April 1849. Cape Archives.

were performed to the satisfaction of the Government and I may add that every case of disputed boundary that arose was settled without legal intervention or expense to the Government beyond the mere cost of the surveys".³³

Resuming his duties in the Surveyor-General's office in Cape Town on 19th June 1850, De Smidt was subsequently granted a month's vacation from 1st July.³⁴

The Surveyor-General's departmental correspondence of 1851 does not settle the question why De Smidt was not an exhibitor in the first fine arts exhibition which opened in Cape Town in February of that year. Records show that he had leave from official duties for eight days during January 1851³⁵ and, with M.R. Robinson, requested one week commencing on 5th July 1851.³⁶ There is nothing to suggest that in the intervening months official duties caused him to go away from Cape Town although the possibility cannot be ruled out. Probably the reason for his non-appearance in the order of local artists lies obscurely in the course of his personal affairs and any conjecture would be futile.

THE FIRST EXHIBITION OF FINE ARTS CAPE TOWN, 1851

It is significant that the first exhibition of fine arts was held in the same year as England's Great Exhibition and that the two were not entirely unconnected.

The Cape Monitor of 21st February 1851, expressing an opinion on the merits of the Cape Town exhibition, commented as follows: "..... the interesting collection now before the public reflects great credit on the exertions of the Committee of Management; more especially upon their very

33. H.A. 60: A. de Smidt to C. Bell, 30 September 1863. Cape Archives.

34. C.O. 600: M.R. Robinson to Secretary to Government, 28 June 1850. Cape Archives.

35. C.O. 611: C. Bell to Secretary to Government, 1 January 1851. Cape Archives.

36. Ibid.: M.R. Robinson to C. Bell, 3 July 1851. Cape Archives.

active honorary secretary, G. MacDougall Esq. who is, besides a very successful exhibitor, - to whom, we believe, we are indebted for the original idea". Stressing the need of improvement in the public buildings the article continued: "All who are interested in the beautifying of our city and its environ must have remarked with pleasure Mr. MacDougall's elaborate plans and elevations, not omitting his very carefully-executed model for our new House of Representatives, a Library and the plan and details for the Bishop's College....." It also noted that MacDougall had contributed "some very pleasing water-colour drawings".

Who was G. MacDougall and what were the origins of his apparent influence on a community which as yet had done little to promote public interest and taste in art or to encourage the work of local artists and students?

There are sufficient records in the Cape Archives to establish Gilbert MacDougall's architectural career in England, to show the reasons for his arrival at the Cape in 1849 and to link him conspicuously with more than one protagonist of the Great Exhibition of 1851 which was launched at the Crystal Palace, Sydenham, under the patronage of Prince Albert, Consort of Queen Victoria.

Writing from Eastbourne Terrace, Hyde Park, London, on 23rd January 1849, MacDougall informed Herman Merivale of the Colonial Office that ".... the state of my health requiring me to take up my residence for a time in a warm climate I am about proceeding to the Cape of Good Hope and sail for Cape Town on the 2nd February by the ship Mary Anne, Captain Darke, from Gravesend. By profession an Architect and Surveyor brought up under Mr. Thomas Cubitt and Mr. Barry in whose offices I served about ten years and have since been in good practice in London on my own account, it has been suggested to me that being still perfectly capable of continuing the exercise of my profession abroad I should report myself to the Colonial Officer as willing and desirous of employment should the government require my services in any public works or business there". As references he supplied the names of Lt. Col. Tullock whose house in Eaton Square he had just completed building, and a Mr. Rothery of Stratford Place.¹

1. G.H. 1/39. Cape Archives.

Within a few days MacDougall received a reply from B. Hawes, M.P., who advised him to procure testimonials. These were sent on 4th February to Hawes from "on board the ship Mary Ann", bound for Cape Town, being recommendations from Thomas Cubitt of Lyal Street, Belgrave Square, London, Charles Barry of 32, Great George Street, and T.M. Smith of No.1, Chapel Place, Duke Street, Westminster, who was a member of the Institution of Civil Engineers and a Fellow of the Geological Society, London.²

Revealed as a man of high "professional abilities and private worth", with a "sound theoretical and practical knowledge" of his subject, MacDougall had commenced a seven-year clerkship in the office of Thomas Cubitt in 1833, after which he had been "for several years employed in assisting Mr. Barry at the Houses of Parliament and upon private business as Architect and Surveyor".

Thomas Cubitt (1788-1855), the great London builder who in 1845 had helped the Prince Consort design a house with Italian campaniles at Osborne,³ and Charles Barry, R.A., F.R.S. (1795-1860), the architect of the new Houses of Parliament erected in Gothic style between 1840 and 1852, were both actively associated with the Great Exhibition in 1851. Cubitt, a brother of Sir William Cubitt, F.R.S., civil engineer and one of Her Majesty's Exhibition Commissioners, is said to have personally communicated to his Royal patron in 1849 the desire of some of the members of the Royal Society of Arts to hold an international exhibition in London.⁴ Barry, who was knighted in 1852 when the new House of Commons was occupied for the first time, was another of the distinguished Commissioners and a member of the committee appointed for all matters related to the building.⁵

Trained in the drawing offices of such eminent men, it is not surprising that Gilbert MacDougall gave a substantial

2. Ibid.

3. T.S.R. Boase. English Art 1800-1870. Oxford, 1959. p.199.

4. Ibid., p.255.

5. C.H. Gibbs-Smith. The Great Exhibition of 1851. London, (1964). p.36.

impetus to the design and construction of public buildings in Cape Town. In the space of less than three years he built the new St. George's school rooms in the Government Gardens (venue of the first fine arts exhibition), the "dissenting church at Wynberg for Mr Maynard", and the new Race Stand at Green Point,⁶ while his plans for a further number of edifices, mentioned in a previous paragraph, were ready to be displayed when the fine arts exhibition opened on 10th February 1851.

It is clear that MacDougall's designs gained public admiration in more than one quarter. The South African Commercial Advertiser of 18th March 1851 was generous in its praise of his model for the "New Houses of Representatives for the Cape", a "handsome classic building in the modern Italian style", and sarcastically outspoken in its criticism of some colonial antecedents:... "we should... regret if the opportunity presented by the presence of an able and accomplished architect, who has shown what he is capable of performing, should be allowed to be lost. The Colonial House of Parliament must be a decent building, and it would be unpardonable hereafter in those in authority, to overlook the claims of a clever artist and to employ, perhaps, some colonial genius to perpetrate an edifice rivalling that monstrosity, the new Reformed Church in Adderley-street, or the Free Kirk in Market-square".

In addition to his colonial designs there were several items displayed at the exhibition reminiscent of MacDougall's past employment in London, for instance number 385 in the printed catalogue: "Model in Plaster of a part of the facade of the new Houses of Parliament, C. Barry, Esq., Architect", the artist's name recorded as Thomas. Almost certainly this was John Thomas (1813-1862), named in Boase as a famous stonemason and carver who worked for Charles

6. The Cape Monitor of 25th April 1851 described the new Race Stand as a "pleasing building", reflecting "great credit on the architect". From it spectators could obtain a view of the whole course and "being provided with sash windows, which can be closed during rain or wind, there is little doubt that the great number of persons, ladies especially, who have previously been deterred from attending the races by their dread of the exposure of an open carriage, will take advantage of this comfortable building".

Barry and "who continuously was in charge of the stonework for the new Palace".⁷

Numbers 484 and 485 are interesting too as they provide an insight into MacDougall's private practice before he came to the Cape. Each was a "Cast of sculpture from the new National Bank at Glasgow - Gibson and MacDougall, Architects". Conceivably Gibson was John Gibson (1817-1882), a pupil of Charles Barry and architect of the National Provincial Bank in Bishopsgate (1865).⁸

Those whom MacDougall brought together to assist him as members of the committee met first in October 1850 to discuss the exhibition proposed for the following year:⁹ Col. Cloete (later General Sir Abraham Josias Cloete), who became chairman of the exhibition; Rev. W.A. Newman, Dean of Cape Town; Hon. W. Porter, Attorney-General of the Cape Colony; Maj. Longmore, Aide-de-Camp to Sir Harry Smith and collector of paintings; A. Chiappini, Sr., merchant, artist and collector of paintings; Charles Bell, Surveyor-General of the Cape Colony and artist of multifarious abilities; George Frere, member of Her Britannic Majesty's Commission and prospective chairman of the South African College Council; Charles J. Boyle, clerk of the Executive and Legislative Councils; Edward J. Jerram, merchant and commissioner of the Central Road Board; Thomas William Bowler, popular landscape artist of well established local reputation.

Influential in public life and generously inclined towards the fine arts, together they laboured to promote the exhibition and resolved, among other decisions, to apply to the Bishop of Cape Town "for the use of the new School Rooms... for a period of not less than three weeks"; to exhibit "All Paintings of merit... Drawings... Busts, Statues, Statuettes, Plaster Casts, Models, Medallions, and articles of Vertu"; to award "certain Prizes, proportionate to the funds received at the doors... upon subjects connected with South Africa". The last was with a view to give an impetus

7. Boase, op.cit., p.196.

8. Ibid., p.202.

9. Cape Monitor, 25 October 1850.

to local talent", but no competitor would be entitled to receive more than one prize. On the sub-committee devolved the task of ascertaining "in whose possession the best Works of Art are to be found" and requesting the owners to exhibit them.¹⁰ An original resolution that "One Shilling be paid on every occasion a visitor may enter, - the Committee alone reserving to themselves the right of entering, at any hour the Exhibition remains open, free of expense" was altered in favour of "There will be no money taken, nor tickets issued, at the door. All person desiring tickets are requested to apply to Mr Robertson, Stationer, Adderley-street; or to Mr Vawser, Long-market-street".¹¹

Later certain rules were formulated, including decisions that the exhibition would "remain open to the Public on every week-day, between the hours of 10 and 6"; that "all sticks, umbrellas, and parasols, must be left in charge of the door-keeper"; and "it is particularly requested that no Works of Art shall be touched".¹² On 8th March 1851 the Cape Town Mail announced that "the Committee have taken the judicious step, usual in England, towards the close of similar exhibitions, of reducing the price of admission and also of issuing "family tickets" at a moderate rate".

Indisputably idealistic, the committee's resolution to hold an exhibition of fine arts was primarily motivated towards aiding "the funds for the new Schools, as well as for the advancement of Art in this Colony". Although the Cape Town Mail of 29th March 1851 alleged that receipts "have been rather more than sufficient to cover the expenses", it is not merely speculative to assume that a financial loss was suffered at the end of this first exhibition ("almost as important an event in the history of a community, as the foundation of a public library, - perhaps more so..."),¹³

10. Ibid.

11. Catalogue of the first annual exhibition of fine arts, at Cape Town, Cape of Good Hope, for 1851. Cape Town, 1851.

12. Ibid.

13. South African Commercial Advertiser, 12 March 1851.

for a subscription list was deemed necessary to raise the sum of £35 in order to purchase the prizes, which consisted of three gold medals, two silver medals and three works "on the subject of the Fine Arts".¹⁴

Nevertheless the exhibition reached a pinnacle of success not previously envisaged, "in spite of the prevalence of unfavourable weather".¹⁵ In his report on the exhibition MacDougall was pleased to record a total number of 2984 visitors "during the six weeks it has remained open to the Public", and affirmed that "the state of the public opinion relative to the "Fine Arts" resulting from this Exhibition is a subject of earnest congratulation".¹⁶

It seems that MacDougall intended to leave the Cape on recovery of his health, and that he had this in mind when the exhibition closed, for the South African Commercial Advertiser of 5th April 1851 reported that the committee had resolved to ask him to choose the prizes on his return to London.

At a committee meeting on 2nd April 1851 the idea of a permanent building for "an annual exposition of works of Art..., lectures, concerts and the sale and disposal of paintings", was first mooted, being well supported by the initiative of MacDougall who disclosed that the building would be in classical design and cost £1,100: "In order to raise this sum I would beg to suggest that it be effected by 110 £10 shares, and that an application be made either to the Government, to the Trustees of the Botanical Gardens, or to the Municipality, for a grant of land upon which it should be erected. There can be little doubt that if such a building were established whereby the public could have free access for the study of acknowledged good works of "Art", the cultivation of taste, and consequently an improved state of society would be apparent".

Records in the Cape Archives prove that MacDougall did not

14. South African Commercial Advertiser, 5 April 1851.

15. Cape Monitor, 21 February 1851.

16. South African Commercial Advertiser, 5 April 1851.

return to London; the untimely event of his death took place on 22nd July 1852, at the residence of his landlady, Mrs. Ogilvie, in Market square, Cape Town.¹⁷ He was 37 years of age and unmarried, one of seven brothers and four sisters. His Will¹⁸ was made some thirteen days before his death and several bequests of a personal nature were made to his closest associates as "tokens of my friendship": Edward Jerram, executor of his estate in Cape Town, received his plate glass paper stand, the merchant Thomas Ansdell his gold watch; Matthew Woodifield, civil engineer, was the recipient of all his trinkets, books and professional instruments and to Charles Aken Fairbridge, attorney, went the gift of his inkstand; the builder William Wilson of Wynberg received £20 for his "kindness and attention", and charitable donations of £20 and £10 were made to Rev. W.A. Newman and Mrs. Elizabeth Ogilvie respectively.

MacDougall's model, plans and estimates of a new Public Library and his cast of Bailey's "Eve", "now in the care of Charles David (sic) Bell", were left to the committee of the Public Library.

Although MacDougall's own endeavours to encourage the progress of art were shortlived, there was a wholehearted determination on the part of the committee to "repeat their efforts on a future occasion". At the distribution of prizes to the successful competitors in August 1852 (when MacDougall was posthumously awarded a gold medal for the best original model), it was proposed "to form an Institute or School of Design in Cape Town, at which students may receive instruction",¹⁹ the committee's plans to hold a second annual exhibition in October being made known by the chairman on this occasion, Rev. W.A. Newman, who expected that there was "every prospect of increased success".

Although they alone cannot supply a true assessment of the importance of the first exhibition, a few facts and figures are furnished here. A total number of 509 works of art was exhibited, filling two spacious apartments in St. George's school

17. Death Notice: 1527/52. Cape Archives.

18. M.O.O.C. 7/1/212. Cape Archives.

19. South African Commercial Advertiser, 14 August 1852.

rooms. The Cape Town Mail of 8th February 1851 was of the opinion that "a very good light has been obtained by closing all but the windows at each end of the building, and the paintings appear to much advantage". There were some 100 exhibitors, comprising a cross-section of Cape Town's population which may be divided summarily into the following ranks: civil servants; attorneys; merchants and businessmen; teachers; medical practitioners; surveyors and engineers; clergy; army and navy officers.

In a category phrased "Artists, Students and Amateurs" were those participators "resident in this colony" whose productions were entered for competition with the object of stimulating them "to future and honorable exertions and enterprise"^{20a} and thought "to form the most attractive features of the exhibition".^{20b} Here two respected artists, Charles Bell and Thomas Bowler, merit special recognition as prize winners and committee members; in the absence of a verifiable name list it is appropriate to suggest that they were among the few who formed the sub-committee for they were both men of great energy and vigorous approach to every development in the fine arts.

Charles Davidson Bell (1813-1882) was the nephew of Sir John Bell, secretary to the Cape government from 1827 until 1841. He was appointed Surveyor-General of the Cape Colony in 1848. His professional association with MacDougall is observed in his "Plan of the proposed new college" exhibited by MacDougall. (Cat. No.476).

Named the "most industrious amateur", Bell showed a particularly large number of his drawings of South African scenery, domestic life, natives etc., as well as works illustrative to Van Riebeeck's Journal. Many are today preserved in the Africana Museum in Johannesburg. His "Landing of Van Riebeeck at the Cape of Good Hope, in 1652" (Cat. No.3) won a gold medal for the best original historical painting in oil.

Bell also owned works by Col. C.C. Michell, first Surveyor-

20a. South African Commercial Advertiser, 14 August 1852.

20b. Cape Town Mail, 8 February 1851.



A sketch by T.W. Bowler advertising the first fine arts exhibition in 1851.
(Africana Museum).

General of the Cape Colony, Sir Peregrine Maitland, a former governor of the Cape, Gilbert MacDougall and James Harding.

Thomas William Bowler (1812-1869) arrived at the Cape in 1834 in the employ of Thomas Maclear, Astronomer Royal. Like Bell, Bowler was a prolific contributor to the exhibition and was awarded a gold medal for his "Departure of the Lord Lowther from Table Bay", judged the best original landscape in water colour. That MacDougall was an admirer of Bowler's work is evident in his ownership of Bowler's "Cape Town from the Gardens" (Cat. No.79). Bowler is said to have been responsible for the figures in MacDougall's water colour of the proposed new Library now hanging in the South African Library, Cape Town²¹ and it is not without implication that Bowler and MacDougall appear to have resided at the same address: Garden Overbeil, Keerom street. (Cape Almanac, 1851, 1852). Undoubtedly Bowler's acknowledged artistic abilities, enthusiasm for art and interest in cultured visitors at the Cape were to their mutual advantage and ultimately beneficial to the success of the exhibition.

It is interesting to note some obscure facts about committee member Major George Longmore who exhibited three landscapes under the names of Varley, Sidney and Shepherd.

Surveyor-General at Mauritius prior to his arrival at the Cape in 1834,²² Longmore held office as a magistrate in the Colony from then until 1846, sometime at Wynberg. During this period he accumulated debts amounting to £1527/3/8,²³ and received a loan of £300 from Abraham de Smidt Sr., of "Groote Schuur." The inventory of his insolvent estate in 1847²⁴ shows a list of 50 oil paintings which at a sale on 19th June 1847 were acquired by A. de Pass for £100.

21. Number 483 in the catalogue of original works by Bowler. F.R. Bradlow. Thomas Bowler, his life and work. Cape Town, 1967. p.212.

22. A.F. Hattersley. An Illustrated Social History of South Africa. Cape Town, 1969. p.143.

23. C.O. 5476: Col. Bell's Memorandum Book, 1828-1847. Cape Archives.

24. M.O., I.B. 2/666, number 86. 12 October 1847. Cape Archives.

There were landscapes by Teniers, Jan Steen, Wouvermans, Ostade, Kuyper, Williams, Harding and Dr Heurtley, among a majority of unspecified artists. Dr Richard Heurtley (or Hartley) was a medical practitioner from Nottinghamshire who resided at Dorp street, Cape Town, from 1811 until 1827. He died in 1830 when "a number of oil paintings by him" were for sale in his estate.²⁵

Longmore's books, which were sold on 3rd February 1847, included items on mathematics, land-surveying, mechanics and the art of painting. "As per catalogue" Bowler was the purchaser of numbers 7 and 65, for which he paid £1/2s and £3 respectively.

Longmore, who was also a poet, short-story writer and painter in water-colour, does not appear to have shown any of his own productions at the exhibition. De Pass exhibited only one item, number 419 in the catalogue; an "Indian chafing dish, in gun metal", which the South African Commercial Advertiser of 19th March 1851 reported as "clearly Chinese, a very curious piece of work". None of the Dutch or English landscapes purchased from Longmore in 1847 are recognisable as such in the catalogue, taking into account the possibility that De Pass may have sold them to another local collector. Several landscapes by Heurtley and "Hartley" were owned by the well-known Italian merchant and historical painter, Antonio Caspar Melchior Balthazar Chiappini (1778-1860), who at the age of seventy-three years was the oldest member of the exhibition committee.²⁶

EXHIBITORS AT THE FIRST EXHIBITION OF FINE ARTS, CAPE TOWN, 1851

*denotes exhibitor in the category of "Artists, Students and Amateurs"

+denotes prize-winner

Mr Adams,* Mr T. Ansdell, Mr A. Auret, Mr T. Baines,*

25. P.W. Laidler and M. Gelfand. South Africa: its Medical History 1652-1898. Cape Town, 1971. p.129, 248.

26. Death Notice: M.O.O.C. 6/9/91, number 8051. Cape Archives.

Mr C. Bell,^{✱✱} Mr Bevil, Dr Bickersteth, Mr Billingsley, Miss Billingsley,^{✱✱} Bishop of Cape Town, Mr J. Blackburn, Col. Blake, Capt. Booth, Botanical Gardens, Mr T.W. Bowler,^{✱✱} Mr C.J. Boyle, Mr P. Brink,[✱] Miss B.-B., Miss Calcro,[✱] Cape Town Municipality, Capt. Cazalet, Mr A. Chiappini,[✱] Mr E. Christian, Col. Cloete, Mr Langham Dale, Mr Dennis, Mr De Pass, Dr Drossel, Col. Dutton, Mr A. Ebden, Mr J. Ebden, Miss Eedes,[✱] Rev. Faure, Mr J. Fitzpatrick, Dr Fleck, Mr G. Frere, Mr S. Hall, Capt. Hare, Capt. Herbert, Mr Hull, Mr Jandrell,[✱] Mr E.J. Jerram, Mr R. Joseph, Mrs Joseph,^{✱✱} Miss Kilgour,^{✱✱} Mr J. King, A Lady,[✱] Mr O. Landsberg,[✱] Mr Langschmidt,[✱] Mr Le Sueur, Maj. Longmore, Mr A. MacDonald, Mr G. MacDougall,^{✱✱} Mr T. Maclear, Mr Marais,[✱] Mr H. Middleton, Mrs Midgley, Mr Miles, Mr Mocke, Hon. Mr-Montagu, Mr Morgant,[✱] Mr Mosenthal, Rev. W.A. Newman, Mr E. Norton, Rev. Dr Okes, Mr Origh, Mr J. Panter, Mr W. Phillipson, Capt. Pilkington,[✱] Public Library, Mr J. Reid, Mr W. Richardson, Mr A.S. Robertson, Mrs Robertson, Rev. Rogers,[✱] Mr J. Ross, Mrs Ruffe, Mr H. Rutherford, Miss R.....,^{✱✱} Mr Schonegevel,[✱] Mr J. Serrurier, Mr Sinclair, Lady Smith, Mr A. Steedman, Mr G. Stephens, Mr J. Steuart, Mr Stevens, Mr W. Syme,[✱] Messrs. Thomson and Watson, Mr O.J. Truter, Mr E.C. Turpin,^{✱✱} Mr van der Byl, Mr T.B. Venn, Mr P. Vigors, Dr Wehr, Mr Weidemann,[✱] Mr Woollard, Sir John Wylde, Mr Youngman.[✱]

ABRAHAM DE SMIDT AS SURVEYOR, 1852

On the completion of his work on the eastern frontier in 1849 and 1850, De Smidt had resumed his "ordinary duties" in the Surveyor-General's office and received "many expressions" of Charles Bell's approval "of the manner in which those duties were discharged". In retrospect he would remind Bell that "Though serving in the capacity of a clerk much of the work entrusted to me required professional qualifications and experience which I ever willingly brought to bear upon that work, though ranking and paid only as a clerk of the third class".¹

A personal anecdote of 1852, reflecting the reality of the

1. H.A. 60: A. de Smidt to C. Bell, 30 September 1863. Cape Archives.

above statement and the difficulties which were bound to arise from the often haphazard and incorrect surveying of the Colony at this time, was retraced by De Smidt in a paper entitled "A brief history of the surveys and of the cartography of the Colony of the Cape of Good Hope", published in London in 1896,² and reproduced here at length: "Now, I have to confess that in the early period of my service in the department of the Surveyor-General of the Cape Colony, I was sometimes, as it were, behind the scenes, and became familiar with the art of map-making, often under difficulties, and sometimes under government pressure and a misplaced economy. Unfortunately, few persons have the opportunity, or care to compare the picture with the reality. But on one occasion, about the year 1852, I had been directed to compile a map of part of the field of the military operations by Sir George Cathcart, governor of the colony, who, a few years afterwards, died the death of a hero in the Crimea. The Kafir tribes and rebel Hottentots were raiding a large part of the eastern frontier districts. The paramount chief, Makomo, occupied a mountain fastness with a large following, and, as Sir George Cathcart was organizing a military force to oust and capture him, and there was no time for a military reconnaissance, the surveyor-general was directed to prepare a map, and the work fell to me. It was easy enough for me to compile the required map from the title-deed diagrams. Unluckily, as it subsequently appeared, the chief localities had been badly surveyed, and the features of the country, which were of a bold character, had been represented with gross inaccuracy. I was only a young man of three-and-twenty at that time, and I was rather proud of that map, and of my signature to it. It was duly sent to the general in command, who, it is related by one who was present when Sir George Cathcart examined the map from heights overlooking the scene of intended operations, handed it back to an aide-de-camp with significant comments of an uncomplimentary nature".

In October 1852 Charles Bell wrote to the Acting Secretary to Government about the sick leave of his staff during the previous six months, informing him that "Mr de Smidt,

2. Report of the Sixth International Geographical Congress held in London in 1895. London, 1896. p.327-328.

second clerk, was sick three days in July and was absent on 31 May". His letter affirmed, however, that "the winter months are our healthy season, even in November the radiation from the heated flat roof begins to be uncomfortable and hinders the work, more especially drawing. By the end of December the effects of the high temperature are evident from the personal appearance of the clerks.... they generally recover after April, after severe colds arising from the change of season and their relaxed systems". Pointing out that the thermometer seldom ranged higher than 88° and 93°, Bell added "It is the nature and not the degree of heat that is most trying and I regret to say there is for pecuniary and other reasons an aversion to taking leave as a preventative measure instead of waiting until driven to it by illness".³

THE SECOND EXHIBITION OF FINE ARTS, CAPE TOWN, 1852

The second exhibition of fine arts opened in the Dessinian library, Adderley street, on 22nd November 1852.

Of the fourteen committee members, eight were in office for the second time: Rev. W.A. Newman (chairman); Col. Cloete; Hon. W. Porter; George Frere; Major Longmore; Charles Bell; E.J. Jerram; and T.W. Bowler.

The new committee members were William Tasker Smith (secretary), artist and member of Her Britannic Majesty's Commission; Rev. Abraham Faure, minister of the Dutch Reformed Church; William Greig, merchant; Woodford Pilkington, engineer and son of Capt. Pilkington, Colonial Engineer; Matthew Woodifield, civil engineer, land surveyor and friend of the recently deceased Gilbert MacDougall; and Abraham de Smidt, second clerk in the Surveyor-General's department. The three last mentioned composed a trio of skilful young men who were also making their first appearances as exhibitors.

One of the inducements for repeating the felicitous "experiment" of 1851 at an early date was the fact that arrange-

3. C.O. 611: C. Bell to Actg. Secretary to Government, 13 October 1852. Cape Archives.

ments had made it necessary "to close the exhibition before the public curiosity had been satisfied".¹ It was therefore with keen anticipation that the 1852 committee resolved to make their analogous preparations. They followed very closely the Rules of the first exhibition, as set out in the preliminary pages of the printed catalogue, and the only difference was in the price of a season ticket which was raised from five shillings to half a guinea. In January 1853 the secretary gave notice of "alterations in the arrangements of the Exhibition", permitting the purchase of family tickets for 4s 6d and 7s and the admission of children under twelve years and school parties for 6d per head.²

In praise of the exhibition room the Cape Town Mail of 23rd November 1852 remarked that "The Committee with a view to procure a good light have wisely divided the room into three which has greatly increased the space and by fitting transparent slide-blinds to the upper half of the windows and closing the lower half, a top light, so desirable for an exhibition room, has been obtained", adding a few days later that "there is an air of quiet within these walls altogether different from anything we can remember to have experienced before in this place... there is less idle gossip...".³

Whereas the second exhibition lacked several of the components which had contributed to the consummate success of the first and was greatly reduced in number of works and visitors, it was thought, nevertheless, on some grounds to be "in every respect superior".⁴ The appearance, for instance, of a large number of "colonial students" was said to be "the most gratifying feature", while "satisfactorily proving that a taste for art exists here, as in all other communities".⁵

1. Cape Town Mail, 29 March 1851.

2. South African Commercial Advertiser, 8 January 1853.

3. Cape Town Mail, 27 November 1852.

4. Cape Town Mail, 23 November 1852.

5. Ibid.

A perusal of the printed catalogue, together with recourse to critiques in contemporary newspapers, illuminates some of the more gifted "colonial students": Miss Steedman, Mr W. Ross, Mr Fell, Mr Hofmeyr and Mr Welsford, whose contributions the South African Commercial Advertiser of 1st December 1852 observed to be "all praiseworthy efforts of young hands at the pencil" while noting "It is creditable to Cape Town to see so many students competing". Here it is relevant to single out seventeen year old William Ross, the grandson of the well known merchant Hamilton Ross, for in subsequent years, as Dr. W.H. Ross of medical fame,⁶ he performed many valuable services to the South African Fine Arts Association and was a lifelong friend of De Smidt. Charles Cowen wrote of him: "This gentleman has been one of the few in our midst who has ever taken a lively interest in matters of art, and helped, with good judgment, to promote it in this, his native land".⁷

A student of very tender years was Abraham de Smidt's close friend and sketch book collaborator of succeeding decades, the surveyor Daniel Krynauw, who as "Master" Krynauw could not have been more than eleven when he exhibited a work entitled "Cattle" (Cat. No.269),⁸ which the Cape Town Mail of 11th December 1852 stated was a copy from a subject by Sidney Cooper possessing merit.⁹ Another youthful exhibitor was "Master" Aspelung, whose "Boats" (Cat. No.17) was said to be "a clever copy from a study by J.D. Harding evincing considerable talent".¹⁰

Of local amateur artists there were at least fourteen ladies, a larger number than before, and generally the standard of their work was reckoned to be very good. A Mrs.

6. William Henry Ross was born at Sea Point in 1835 and died in Cape Town in 1912. Death Notice: M.O.O.C. 6/9/690, number 1204. Cape Archives.

7. The Schroder Art Memento. Pretoria, 1894. p.28.

8. Catalogue of the second annual exhibition of fine arts, at Cape Town, Cape of Good Hope, for 1852. Cape Town, 1852.

9. Daniel Krynauw was born in Cape Town in 1840 and died in Cape Town in 1912. Death Notice: M.O.O.C. 6/9/696, number 2072. Cape Archives.

10. Cape Town Mail, 11 December 1852.

Cripps's "Sheep" (Cat. No.76) was thought by the critic "Mastic Varnish" to be "the best pencil copy in the Exhibition:- It is sharp and clean, and is evidently done by a hand which loves artistic work".¹¹ "At Green Point" ("an original view") and "Off Portsmouth" (a copy), exhibited by Miss Kilgour who had been a prize-winner in 1851, earned a compliment from the South African Commercial Advertiser of 19th January 1853: "...considering these works to be the productions of a young lady, they show a great deal of talent and painstaking", while the Cape Town Mail had earlier declared that this artist "stands at the head of our Lady amateurs".¹² Three studies in chalk by Mrs. Suffert, a prize-winner the previous year under her maiden name Billingsley, caused the same critic to "regret this lady did not send something in water colours. We well remember the group of Arums which formed one of her subjects at the last Exhibition".¹³

It is not intended to discuss at length the "Old Masters" and works by English, European and local artists of repute, for numerous pertinent annotations of their merits and demerits are to be found in contemporary newspapers. While many were fine examples of the various schools of paintings and authentically captioned, it is also true that a large number were considered to be of doubtful attribution causing the correctness of the catalogue to be questioned. "It may not be improper", averred the Cape Town Mail of 25th December 1852, "...in declaring many of the works in the Exhibition to be copies when they have been said to be originals by the owners, or artists, and when some of the subjects have not even been painted in the Colony". As proof, however, of the Cape's hitherto unrecognised artistic wealth, they drew attention to the neglect of the fine arts up until this time and the need to make painting more popular especially among onlookers "contented to enjoy what others profess to understand" and for whom "an additional source of enjoyment may easily be opened by a few elementary lectures on the principles of art".¹⁴

11. South African Commercial Advertiser, 1 December 1852.

12. Cape Town Mail, 23 November 1852.

13. Ibid., 8 January 1853.

14. South African Commercial Advertiser, 5 January 1853.

Dr. A.N.E. Changuion's lecture on a comparison between painting and poetry, which he delivered shortly before the close of the second exhibition on the 16th February 1853, was "illustrated with great happiness and good taste,"¹⁵ and an encouraging occasion for added incentives towards the realisation of a permanent institute for art. The Cape Town Mail of 12th February 1853 believing that "in spite of much difficulty" art had "acquired a footing" in Cape Town, was able to inform its readers that a design for an institute had been furnished by Mr Penketh¹⁶ "and reflects much credit on his taste and talents. It is of the Doric order and embraces a lecture or exhibition room, capable of containing 1000 persons, opening from a vestibule; and also two committee rooms, approached by a porch, with massive columns and which will form a handsome feature in whatever part of the town it may be erected".

Coincident with the above objective and an added stimulation, were the advertisements in the local newspapers of the Art Union of London which had "extended its operations to this Colony, as by its means a superior class of engravings and works of art will circulate..."¹⁷ There was also a news item "on the authority of Mr Bowler, the local secretary, that he has every reason to be pleased with the results of his efforts in behalf of this excellent association".¹⁸

The exact number of visitors to the second exhibition is not known: the South African Commercial Advertiser of 16th February 1853 reported the closing of the exhibition "after a very ill-supported season" and thought that it had attracted less than a thousand, a very small number in comparison with the figures MacDougall had announced after the first exhibition. A correspondent of the Advertiser who signed himself "A Lover of the Art",¹⁹ attributed the

15. Ibid., 12 February 1853.

16. Peter Penketh, architect and engineer, was employed in the engineers' department at the Imhoff battery. Cape Almanac, 1852; 1853.

17. Cape Town Mail, 1 February 1853.

18. Ibid., 12 February 1853.

19. South African Commercial Advertiser, 26 February 1853.

"falling off" to the "hypercritical remarks" of the critic "Mastic Varnish" whose identity was a mystery; "Mastic Varnish" himself, in the fifth of his "Letters on the Exhibition",²⁰ had hoped "that the public, when fully informed that there is a great want of support, will not allow the annual Fine Arts Exhibitions to be burked, which they decidedly will be if the Committee be out of pocket at the end of this season".

The intentions of the committee to award an extended number of twenty prizes to "artists and amateurs resident in this Colony" do not appear to have materialized in the form of the proposed "Books connected with the Arts of Painting, Sculpture and Engravings, instead of the Gold and Silver Medals",²¹ and until 1858 there were no more attempts to organise an "annual" exhibition of fine arts.

De Smidt displayed three of his own works at the second exhibition, of which two were titled "Knysna" and the third "Kat River" (Cat. Nos. 242, 258 and 246). The Cape Town Mail of 23rd November 1852 referred to him as "an amateur landscape painter of no mean order" and continued: "The oblong view of the Knysna is, we think, the best of the three works exhibited by this gentleman".

Two other works exhibited under De Smidt's ownership were "View in Mexico" by Dalton and "Portrait" by an unknown artist (Cat. Nos. 333 and 344), which may be glimpsed as first traces of De Smidt as a collector of paintings.

An exhibit by Bowler of a solitary work by the artist-traveller George French Angas (1822-1886), namely "A Kafir" (Cat. No. 326), was a recollection of his short sojourn in South Africa in 1847 and 1848. Whereas the exact movements of Angas are uncertain, a document in the Cape Archives dated at Cape Town in February 1848 and bearing his signature is some proof of his location at that time.²²

20. Ibid., 29 December 1852.

21. Catalogue of the second annual exhibition of fine arts, at Cape Town, Cape of Good Hope, for 1852. Cape Town, 1852.

22. Acc. 162 (a): A Memorial to the retiring Surveyor-General of the Cape Colony, Col. C.C. Michell, from prominent citizens of Cape Town. Cape Archives.

EXHIBITORS AT THE SECOND FINE ARTS EXHIBITION, CAPE TOWN,
1852

* denotes Colonial artist

Mr G.F. Angas,* Mr Ansdell, Mr Ashley, Master Aspelung,*
 Mr Auret, Dr Bailey, Mr Banks, Mr T.B. Bayley, Mr Beck,
 Mr C. Bell,* Mr Justice Bell, Mr Bevil, Mr Billingsley,
 Bishop of Cape Town, Mr Blackburn, Miss Blackburn,*
 Mr Blore, Mr T.W. Bowler,* Mr Boyes, Mr Bruce, Mr Budden,*
 Mr Caffyn, Cape Town Municipality, Mr Cauvin, Miss Cau-
 vin,* Mr Chiappini, Hon. E. Christian, Col. Cloete,
 Mrs Cripps,* Mr Dale, Mrs Dale,* Mr Davidson, Mr De
 Jongh, Mr A. de Smidt,* Mr Dirom, Dutch Reformed Church
 Consistory, Col. Dutton, Mr Fanning,* Mr Fell,* Mr Ford,
 Mr Frere, Mr W. Greig, Mr Hall, Mr Harmsen, Capt. Hare,
 Mr Harrison, Mr Herbert, Mr Hewitt, Mr Hofmeyer,* Mr
 Holding, Mrs Holding,* Mr Hull, Miss Humphreys,* General
 James, Mr E.J. Jerram, Mr Kilgour, Miss Kilgour,* Master
 Krynauw,* A Lady,* Mr Langschmidt,* Major Longmore,
 Mr Manuel, Mr Martin,* the late Col. C.C. Michell,*
 Mr Montagu, Mr Morgan,* Mr Morgant,* Mr Moss, Rev. W.A.
 Newman, Rev. Dr. Okes, Mr Oliver, Rev. J. Pears, Mrs.
 Pears,* Mr Phillipson, Mr W. Pilkington,* Hon. W. Porter,
 Public Library, Mr Rose, Mr J. Ross, Mr W. Ross,* Mr
 Rutherford, Rev. B. Shaw, Mr Sinclair, Mr William Tasker
 Smith,* Sir R. Stanford, Mr Steedman, Miss Steedman,*
 Rev. W. Stegmann, Mr Stein, Mr Steuart, Sir A. Stocken-
 strom, Miss Stockenstrom,* Mrs Stronck, Mrs Suffert,*
 Mr Sullivan, Mr W. Syme,* Mr Tayler,* Mr G. Thompson,
 Miss Turpin,* Mr Upjohn, Miss Upjohn,* Mr Van Reenen,
 Mr Vawser, Mr Venn, Mr Vigors, Mr Villet,* Rev. Vogelge-
 zang, Mr Warden,* Mr C. Watermeyer, Mr Welsford,*
 Mr White, Mr J. Wilson, Mr Woodifield, Mr Woollard.

ABRAHAM DE SMIDT: MARRIAGE TO ALIDA CORNELIA REDELING-HUYS, 1853

On 20th January 1853 De Smidt wrote briefly to Charles Bell, determined upon some respite from his official obligations and obliquely signifying his intention to marry: "Sir, Having recently recovered from a severe illness and being greatly in want of some relaxation from my sedentary duties in your Department, may I request you will have the goodness to obtain for me leave of absence from my official duties for one month from the 24th inst".¹

Having petitioned the Governor, Bell was asked to state "what arrangements are to be made for the performance of Mr de Smidt's duties during his absence". He replied: "The practice hitherto has been for the other clerks to work harder and do the duty of the absent on leave and on the return of the latter he is expected to make up for it. In the present instance the duties of second clerk will be performed subject to the approval of His Honour the Lt. Governor by Mr Hendrik Beyers who is qualified to do so".²

De Smidt was twenty-four years of age when he married his cousin Alida Cornelia Redelinghuys by special licence on Wednesday 26th January 1853.³ His junior by three years, she was the eldest daughter of Johannes Hermanus Redelinghuys, an attorney of the firm Redelinghuys and Wessels, residing at 54, Church street, Cape Town,⁴ and in later years at "Weltevreden", Sea Point. Her mother was Susanna Maria, youngest daughter of Gerrit Ewoud Overbeek (1767-1854), formerly captain of the Dutch East India Company's ship "Castor",⁵ and his wife Alida Cornelia Brink, whose

1. C.O. 617: A. de Smidt to C. Bell, 20 January 1853. Cape Archives.

2. Ibid.: C. Bell to Secretary to Government, 24 January 1853. Cape Archives.

3. Cape Town Mail, 29 January 1853.

4. The Cape of Good Hope Almanac and Annual Register for 1853. Cape Town, 1852.

5. R.E.O. de Smidt. The Overbeek family of the Cape of Good Hope. Familia, 1964/1965.

Captain Overbeek settled at the Cape after its return to the Dutch in 1803, when he was appointed Harbour Master at Table Bay. He had served in the ill-fated squadron of Rear-Admiral Lucas whose attempt to take the Cape from the British in 1796 ended in surrender to Admiral Elphinstone. In 1806 he was President of the Orphan Chamber.



Alida Cornelia Redelinghuys, first wife of
Abraham de Smidt.

1. Dr. P. J. van der Merwe, *A Genealogical and Family History of the
Dutch in South Africa*. London, 1974.

2. *Dutch Heritage* 14:3:3, 5/2/1980. Cape Archival.

3. *Cape of Good Hope* 1951.

4. *Ibid.*

father Andries Brink was a member of the High Court of Justice at the Cape in 1771.⁶

Before her marriage Alida (Alice) de Smidt was a pupil of Thomas Bowler. An extant sketchbook belonging to her and dated 1848 is proof of her own youthful skill in drawing and the practised ability she shared with her husband.

De Smidt was prematurely bereaved of his wife on 30th June 1873⁷ and left with four minor children, their first born (William) having died in 1869 at the age of fifteen. The third child, Alice Gertrude, died in 1860 when less than a year old.

ABRAHAM DE SMIDT AS SURVEYOR, 1853-1856

About the middle of 1853 De Smidt was again deputed to the eastern districts "having been specially named" to assist Murrell R. Robinson, Deputy Surveyor-General, who had earlier established his headquarters at Fort Beaufort.¹ He was accompanied by a colleague, Jan Hendrik Hofmeyr, who had been appointed fourth clerk in the Surveyor-General's office on 4th June of the same year,² and for the next three years was to be occupied in carrying out Sir George Cathcart's scheme for the settlement of the eastern frontier.

De Smidt's new appointment comprised the qualifications of draughtsman and surveyor, the remuneration of which he thought Charles Bell would "not consider £250 p.a. an inordinate salary nor the request that travelling expenses be allowed an extravagant one... considering the large outlay which preparations for the profession both of a draughtsman and a surveyor involves, and the cost of the expensive in-

6. B. Burke. A Genealogical and Heraldic History of the Colonial Gentry. London, 1891.

7. Death Notice: M.O.O.C. 6/9/150. Cape Archives.

1. Cape of Good Hope Blue Book, 1853.

2. Ibid.

struments and materials required and from the knowledge of the sacrifices both as to expense and pains which I have made in qualifying myself to discharge properly the combined duties incident to those professions..."³ Having already commended De Smidt as "a qualified surveyor of considerable professional acquirements and experience and in my opinion one of the best topographical Draughtsmen in the Colony,"⁴ Bell now promptly concurred with his willingness to undertake the office on the terms mentioned, notwithstanding the ensuing reduction in his own staff which caused him to complain, a few months later, that "The two Commissions on the Frontier in addition to the ordinary work and the sickness of the Chief Clerk for the last 3 weeks render it difficult for me to carry on the current business of the Department".⁵

That Robinson's position in the eastern districts was not intended to be fully independent of the Surveyor-General in Cape Town is discernible throughout the correspondence pertaining to events in 1854 and in particular concerning De Smidt's employment on the survey of the Division of Stockenstrom, formerly the Kat River settlement. In March of that year Bell was dismayed to learn that De Smidt's application to practice once more as Government surveyor had been directed to Robinson, who had in turn recommended it to the Governor's private secretary without reference to himself. Considering the "practicability" of again obtaining De Smidt's services in Cape Town, Bell adamantly refused to stand by this proposal, maintaining that "He was sent at considerable sacrifice in this office where new hands had to be trained to do his work; and now he applies to be allowed to leave his duties to undertake surveys which any other duly qualified Government surveyor can do equally well..." He also lamented the lack of "reports and returns" which he understood Robinson was obliged to send him and felt "very uncertain now as to what our mutual and several responsibilities are..."⁶

3. C.O. 617: A. de Smidt to C. Bell, 10 June 1853. Cape Archives.

4. Ibid., C. Bell to Actg. Secretary to Government, 28 May 1853. Cape Archives.

5. Ibid., C. Bell to Actg. Secretary to Government, 29 September 1853. Cape Archives.

6. C.O. 650: C. Bell to Actg. Secretary to Government, 27 March 1854. Cape Archives.

Bell's main objection to De Smidt's plans, however, seems to have been the "departure from the rule of the Service," the "precedent" of 1849 and 1850 having "occurred under extraordinary pressure when there were very few Surveyors to meet Sir Harry Smith's peremptory orders to appoint numerous commissions of survey at once".⁷ In this instance Bell's views were not shared by the governor and on 31st May 1854 De Smidt left Fort Beaufort to begin the Kat River surveys, under the same terms which had applied to his previous service as a government surveyor and in accordance with the wishes of Sir George Cathcart "that these surveys should be completed with the utmost despatch".

A report from Robinson to Bell, dated at his new headquarters in Grahamstown on 6th July 1854, affirmed that "The surveys in the Kat River are now proceeding steadily, but the re-occupation of this Country by Europeans involves troublesome and responsible duties, requiring great care and consideration to prevent encroachment on rights formerly conceded to the Hottentots and other natives".⁸ On 3rd January 1855 Robinson informed the Colonial Secretary that "Mr de Smidt's survey of the District of Stockenstrom will probably occupy another six months. He will then, unless otherwise ordered, return to his office duties in Cape Town".⁹

In the accomplishment of his onerous task De Smidt was successful in disposing of many of the problems which had produced the Kat River Rebellion and allaying much of the "angry and bitter" feeling between "antagonistic races". Suffering from "over-exertion in this service aggravated by a partial sunstroke",¹⁰ he proceeded to Europe on sick leave in 1857.

Two important events intervening in the above period were the birth of De Smidt's eldest child William John, at Fort Beaufort on 1st April 1854, and his eldest daughter Susanna Maria in Cape Town on 7th November 1856.

7. C.O. 650: C. Bell to Secy. Secretary to Government, 27 March 1854. Cape Archives.

8. Ibid.

9. C.O. 666. Cape Archives.

10. H.A. 60: A. de Smidt to C. Bell, 30 September 1863.


ABRAHAM DE SMIDT: FIRST FOREIGN TOUR, 1857

De Smidt and Charles Bell both left the Colony in May 1857: De Smidt, now first clerk, was officially away until 31st January 1858 while Bell, who had requested leave to England in 1856 "for the benefit of my health",¹ was permitted an absence of fifteen months. Towards the end of April 1857 he was awaiting the arrival of the L'Imperatrice Eugenie, in which he had taken his passage: "a vessel expected to call but not to anchor in Table Bay, on or after Friday next the first proximo, on her voyage from Algoa Bay".² The Assistant Surveyor-General, H.R. van Lier Kuys, was left in charge of the Survey office and shared the duties with the chief clerk and secretary to the Land Board, J.P. de Wet.³

On 8th May 1857 De Smidt sailed from Table Bay in the bark Irene, accompanied by his friend Henry Wentzel,⁴ third clerk in the Orphan Chamber branch of the Master's Office, who was to be his constant companion in London and on the continent of Europe. Another of the thirteen passengers in the Cabin was De Smidt's cousin by marriage, Mrs. Andries de Smidt Jr.

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1. G.H. 28/72: C. Bell to Colonial Secretary, 12 May 1856. Cape Archives.
Bell wrote as follows: "For the last 4 or 5 years I have suffered from my head whenever I apply myself to lengthened investigation or intricate questions and of late the liability to head-ache and confusion of mind has increased. In other respects I was never in more perfect health or more fit for Hardship or Privation and I might add for bodily exertion but for the effects of some slight injuries arising from accident and over-work in Namaqualand about two years ago. I have now reduced the cases absolutely requiring to be closed by me personally to three or four and I think I may fairly hope to leave the head-quarters of the Department in Cape Town in the hands of Mr Kuys during my absence, with a risk of confusion or inconvenience so slight that it may be considered for the benefit of the service to allow my head to rest for a time".
 2. C.O. 709: C. Bell to Colonial Secretary, 28 April 1857. Cape Archives.
 3. Cape of Good Hope Blue Book, 1857.
 4. Henry Charles George Wentzel (born 1833) died accidentally on the slope of Lion's Head on 24 May 1865. Death Notice: M.O.O.C. 6/9/111. Cape Archives.

The following is an extract from the journal of Abraham de Smidt, 1857. It is a diary of his voyage from Cape Horn to Valparaiso, Chile, in the ship "Holland". The journal is written in Dutch and is a valuable source of information about the voyage and the ship. The journal is divided into two parts, the first part covering the voyage from Cape Horn to Valparaiso, and the second part covering the voyage from Valparaiso to Lima. The first part of the journal is written in Dutch and the second part is written in Spanish. The journal is a valuable source of information about the voyage and the ship. The journal is divided into two parts, the first part covering the voyage from Cape Horn to Valparaiso, and the second part covering the voyage from Valparaiso to Lima. The first part of the journal is written in Dutch and the second part is written in Spanish. The journal is a valuable source of information about the voyage and the ship.

Morning but B. could not conceal his regret.
 Sunday 30 My 28th birthday. sighted Ascension and
 ahead of it towards evening. It had this
 appearance from when it bore N.W. & N.
 about 12 miles.

 Wind fair. Lat 8°30'S Long 13°31' W
 Sunday 31 Lat 6°28' N. Long 15°32' W.
 Wind fair from the S.E.
 June 1st Lat. 4°37' S Long 17°42' W

An extract from the journal of Abraham de Smidt, 1857.

The surviving manuscript journal of a portion of De Smidt's first foreign tour is the key to a wide variety of experiences begun at the point of his departure from Cape Town and concluded in the Reichenbach valley of Switzerland which he explored in September 1857; some further evidence of his travels is revealed in a sketch book comprising nine water colour drawings and seventeen pencil sketches (the majority executed in Germany and Switzerland during the months of July, August and September), and in several highly finished water colour paintings displayed at the Cape Town fine arts exhibitions in 1858, 1869 and 1871.

Receptive to a multitude of aesthetic impressions formed in many of the most ancient towns and cities of Europe, De Smidt's representations of all that engaged his attentions are clearly those of a broadly cultured young gentleman whose intelligent appreciation of the fine arts was matched by a strong intellect and a deep interest in religious history; an exuberance of high spirits and a lively disposition are also apparent in those passages which recall the more mundane aspects of his travels.

The early part of the voyage to England was uneventful and after several days of wet weather the passengers were able to amuse themselves by "reading, playing at quoits (made of rope - the "pin" being a chalk dot with a circle round it), and on fine nights singing on deck". Bird watching (Cape pigeons, Stormy petrels and Albatrosses) was another leisurely occupation.

On 24th May the Irone put in at St. Helena where De Smidt spent three days ashore in the company of his "dear friend" Jack who was lodging in the Main Street. Walking or on horseback, they covered the main features of the island, including a visit to the tomb of Napoleon where, with "confused feelings" they "stood in that hallowed spot some time in silence each occupied with his own thoughts"; lamentably De Smidt found that "a row of pickle bottles placed round the tomb with willow-sprigs for sale had a very romance repelling effect".

Among several old acquaintances on whom De Smidt and Jack called were Mr and Mrs Raynier, "cousins of Capt. Raynier at the Cape", and Captain and Mrs Stace; an interesting but brief allusion reveals that "Mrs. Stace paints in Water

Colour and I had some of mine and Bowler's Sketches which she admired very much". On his last day De Smidt "sketched a view of Sandy Bay" before going on to explore Longwood.

Describing the Crossing the Line ceremony on Thursday 4th June, De Smidt wrote: "At 8 o'clock in Sailors' parlance Neptune came on board the ship with his wife and clerk and was drawn round the ship on a carriage followed by all the men carrying buckets of sea water the contents of which were freely bestowed on every one - passengers included - Banks got the first wash and lost his temper. Some of the boys and a couple of sailors were shaved, their faces being lathered with tar and slush from the Cook's Cask - at last they caught Wentzel and shaved him too - the most unbridled licence seemed to be the order of the night, Captain, Mate and all joining in the fun, and everything and everybody wet and dripping. The row lasted about two hours. After I had got part of the contents of a bucket, of which Banks got the lion's share, I went down to the Cabin where Mrs. Pithy and Mrs. de Smidt had taken shelter but even then we were doused through the sky light, buckets of water being even thrown down the Wind Sail".

On the following day "We had Neptune again but no ducking, it was very amusing - Neptune and his wife riding on donkeys improvised from sailors and well imitated, the procession was preceded by music performed by Jack (small boy) on the concertina. We laughed very much at the cook who personified Mrs. Neptune and who appeared much concerned about exposing her legs whenever she had a tumble from the donkey which happened frequently. After the ceremony we all went to the forecastle and listened to songs from the sailors".

De Smidt was "quite reduced" by the "oppressive heat" during the month of June, "at times feeling perfectly prostrated". To add to his discomfort "an army of bugs... assailed us... For three nights I was forced to sleep on deck..." Even worse was to follow, for they met with a storm in the vicinity of Fayal Island on 3rd July: "Every sail was loose and ropes all in apparent confusion... the ship presenting an appearance as if all control over her had been lost... the Captain's face was enough to frighten the hardiest of us all..."

The voyage ended on Saturday 18th July at 6.30 p.m. when De Smidt and Wentzel disembarked at Gravesend, took a steamer at the Gravesend Pier for London "and landed at the pier at Blackfriars bridge in a state of bewilderment". A cab drove them to Rider's Hotel in Salisbury Square and thence to the "English opera at the Lyceum". (Expenses: Tickets for the opera 16/-, cab to opera 1/3, book and opera glasses 4/-, Oyster supper 1/8).

De Smidt remained in London until the 5th August "making the best of my time in seeing the wonders of the greatest city in the world, its collections of art and science, its theatres, operas etc.", and significantly visited the National Gallery where he "revelled among the Ancient Masters" and "was much strüek with Guido's Ecce Homo"; at the Royal Academy, however, he found that "The Old Masters on the whole disappoint me. I admired E. Hayes and D. Roberts' works, Stanfield etc."

A short entry in his journal at this time also discloses that De Smidt intended to call on the artist Charles Gow. Whether he did and what the fruits of their meeting would have been can only be surmised, for on 23rd July he "visited St. Paul's" and "lost my pocket book in the Cathedral with my letters of introduction to Mr Gow Artist..." It is appropriate to mention here that the two works of Gow on display at the third fine arts exhibition in Cape Town in 1858, namely "Portrait of Cromwell", owned by Saul Solomon, and "Portrait of a Lady", the property of T.W. Bowler, were apparently the forerunners of a collection of Gow's works said to have been brought to the Cape in October of the following year by Bowler,⁵ one of which, a copy of Rubens' "Peace and War", was purchased by Henry Wentzel and hung in the vestibule of the Public Library for a year. De Smidt purchased the painting from Wentzel for £20, displayed it at the Cape Town fine arts exhibition in 1866, and presented it to the South African Fine Arts Association in 1872.⁶

5. F.R. Bradlow. Thomas Bowler, his life and work. Cape Town, 1967. p.48.
The author also records the likelihood of a meeting between Gow and Bowler when the latter visited England in 1854.

6. Minutes of the South African Fine Arts Association committee, 21 May 1872.

Although De Smidt makes no mention of the Suffolk Gallery in London, where a water colour painting by Bowler was exhibited in the "early part" of 1857,⁷ there is an indication that he called there in a statement he made in 1866 that "I have seen his (Bowler's) works in the London exhibitions".⁸ In 1857 Bowler was also an exhibitor at the British Institution, and in 1860 at the Royal Academy.⁹

In the evening of the 6th August, after they had called on De Smidt's cousin Sarah Browne,¹⁰ De Smidt and Wentzel boarded the mailpacket at Dover, arriving at Ostend "a little after daylight". They took the midday train to Bruges where they visited the cathedral, then continued their journey to Brussels noticing that the Low Dutch spoken was "not unlike Cape Dutch".

From this stage of their trip there is an abundance of historical, geographical and architectural appraisalment which distinctly dominates a variety of topics alluded to more cursorily; yet De Smidt's detailed opinions convey fundamental impressions and awareness very adequately, especially in respect of the numerous paintings to which he subjected his attention in the precincts of museums, galleries, cathedrals and churches. Of these the painting by Rubens of the Crucifixion of Peter was singled out for much descriptive comment after he had scrutinized it in St. Peter's church, Cologne. He thought it "dreadfully true to Nature" and noted "A copy said to have been made whilst the original was in Paris is usually shown - but on payment of a small fee the original can be seen - I've examined both". His observations were less evocative in Cologne's museum where he found some Roman and Grecian antiquities (among them a "very fine Head of Medusa") and a number of paintings (unspecified) which "did not strike me as particularly good".

7. Bradlow, op.cit., p.42.

8. Album of newspaper cuttings in the Library of Parliament, formerly the property of Abraham de Smidt.

9. Bradlow, op.cit., p.42, 49.

10. The wife of Col. St. John Browne and the daughter of De Smidt's uncle, Johannes de Smidt. The Brownes were living at Dover when De Smidt visited them.

De Smidt's command of four languages served him well while dining one evening in Cologne in the company of a Dr. Metz who showed him "much civility" during his stay. Speaking German to Metz, English and Kaapse Hollandsch to Wentzel and French to the waiter, he was greatly amused at the effect of the conversation on two middle-aged Dutch ladies who sat opposite them and "stared with open-mouthed astonishment", before whispering to each other "Wat zou dat toch voor land's lieden zyn"?

At their hotel in Cologne De Smidt and Wentzel found that the Prince of Prussia was occupying a room "separated from ours only by a pair of folding doors". With boyish merriment they deliberately made a disturbance "so noisy and silly" that the Prince complained to the head waiter. De Smidt recalled: "Among other things I performed an elaborate solo on a penny whistle which I always carried with me to give notice to Wentzel of my whereabouts in crowded streets, as he was much given to lagging behind flattening his nose against shopwindows or with Guide Book in hand gazing up at steeples and other tall objects utterly unconscious of Omnibus wheels and such like perils, until the shrill notes of my whistle recalled his scattered senses to dull earth".

At certain places en route to Cologne, notably Antwerp, Mechlin and Aix-la-Chapelle, De Smidt and Wentzel had not cared to stop, intending to visit them later and "anxious to reach Switzerland so as to have full time to explore its wonderful scenery whilst the good season lasted". At Bonn, where they stopped for a night, De Smidt "had a very long talk about travelling, especially about the best routes in Switzerland, with an English gentleman who had travelled a great deal. He highly approved of my intended route and I benefited by his suggestions and made a few alterations".

De Smidt's route from Bonn took them first to Heidelberg where he walked up to the castle and "sat and sketched a fine view of Clock tower with the Neckar in middle of view and Hill of All Saints with Odenwald Forest closing view on right". There followed short stops at Carlsruhe and Baden, and excursions to neighbouring localities with "grand views" in the Rhine valley which were frequently subjects for De Smidt's sketch book. Reaching Strasbourg

on the 24th August De Smidt entered the cathedral ("the finest I have yet seen") and was "very much struck with the solemn aspect of the interior - Mass was being performed and the organ sounded magnificently through the aisles and chapels". In search of a "magnificent view", he ascended "by exceedingly narrow steps to the top of the spire, or rather, as far as it is possible to ascend by steps - you seem to hang over the city..." and resolutely continued to the top by the outside steps: "very dangerous, because if your foot were to slip you might fall through the open screen-work to the bottom. The steps are part of the supports of the buttresses... there is just space to put the foot on and no more and a stout person could not possibly make the ascent the width being so small as hardly to contain even my slender person".

Before leaving for Basle on 25th August De Smidt had "sent my black leather bag and Wentzel's to Paris...", and now found it "quite a relief to be rid of the eternal two black bags and to escape the intense bother connected with them". Soon they would equip themselves with knapsacks for they were fast approaching the Bernese Oberland, but meanwhile there was a range of "fine scenery" reminding De Smidt "very much of the Chumie valley or Blinkwater only the latter wants the animation imparted to the landscape by villages, spires and ruined castles", and followed by a glimpse of Freiburg "beautifully situated at the base of the Black Forest Hills, its Cathedral spire grand - not so high as Strasbourg, but more graceful".

Arriving at Berne about 6 p.m. on 26th August, De Smidt and Wentzel had their first view of the Alps: "a glorious sight... the Schreckhorn and the Jungfrau were very conspicuous, the former having a black sharp peak not unlike a horn with here and there a patch of snow... the Jungfrau on the other hand is perfectly covered with it". Before proceeding to Thun De Smidt "mounted to the top of the Minster" and delighted in the fine view of the surrounding countryside; visited an Exposition of Industry embracing "all the productions of Switzerland collected in one building - altogether creditable"; and viewed an exhibition of painting and science in the Federal Palace: "The landscapes generally were very good, indeed the subjects were mostly chosen from the grandest scenes namely the Alps and its snow, glaciers and valleys".

At Thun there was "a great number of vehicles" to take passengers to Interlaken but De Smidt and Wentzel "resolved ... to perform the journey on foot and so having hired a small native to carry our knapsacks we started on our first pedestrian tour in the Bernese Oberland". His sketch book at hand, De Smidt found however that "the choice of a subject among so many that were beautiful was so perplexing that I gave up the attempt at a sketch. Oh how I felt the utter futility of pen or pencil to portray those scenes!"; of their immediate destination he quoted ecstatically "Oh this Interlaken! it is the loveliest spot on the face of the earth" and noticed that "almost every civilized nation in the world" was represented there. Some distance on, in the valley of Lauterbrunnen, coming suddenly upon a gleaming view of the Staubbach, De Smidt's appreciation yielded again to the poets': "Why attempt what has been described and exhausted by Byron and Longfellow, it is best to quote what they say - more you cannot do..."

The final pages of De Smidt's journal are a capacious but incomplete narrative relating to the steps which would take them and their guide from Lauterbrunnen "over the Wengen Alps to Grindelwald thence to Meiringen and over the Grimsel to the Furka by the St. Gotthard to Andermatt, Altdorf and... Lucerne", providing innumerable opportunities for De Smidt to sketch views of "magnificence" and "terrible grandeur" which he thought amply repaid their "difficult and dangerous" feats of mountaineering. This was especially apposite to their sketching excursions in the regions of the upper and lower glaciers of the Grindelwald valley which caused them fatigue to the extent that they decided to continue to Meiringen on horseback, by way of ascent of Scheidegg neck and suffering "the infliction of the Alpine horn" for 15 centimes "which for the sake of the echo in the surrounding mountains... is not quite misspent".

The closing descriptions in the journal are of the Reichenbach valley and the Rosenlani glacier ("celebrated for its bright azure tints"), "highly picturesque" views which De Smidt found difficulty in selecting for his sketch book because "so many occur which are equally beautiful and time will not allow all to be drawn. In fact the choice of a subject is so very embarrassing that in most cases no sketch at all is made. Certainly I do not think such a

combination of grandeur, sublimity and softness in landscape can possibly exist any where else than in this valley of the Reichenbach".

Conforming to De Smidt's depictions as revealed in his journal, there is no more striking testimony of his sentiments than that manifested in an inset headed "Thoughts on leaving Switzerland": "There was the reflection, too, that a few days would see me miles away where no glimpse of mountains would greet my eyes and it brought a touch of sadness - I had seen much, but how much more left unseen! and when might I be able to see Switzerland again? These thoughts made me keep my eyes fixed on the distant peaks which were to remain among my last impressions of a land which while commanding our admiration by the grandeur of its natural scenery, appeals strongly to other feelings. Cradled here among the mountains, Liberty grew from timid infancy to brave and vigorous manhood, enduring and indomitable as the rocks, which, having served as its bulwark, have now become its shrine".

There is a water colour in De Smidt's sketch book inscribed "Lago Mezzola Wednesday 16 September" and a blank page on which he wrote "Ferns from the Amphitheatre at Verona", accounting for some of his movements in Italy.

It is more than likely that De Smidt again spent some weeks in England before sailing from Plymouth on R.M.S. Phoebe which arrived in Table Bay on 21st January 1858.¹¹ Wentzel did not accompany him home as his leave had been extended to fifteen months.

THE THIRD EXHIBITION OF FINE ARTS, CAPE TOWN, 1858

The third fine arts exhibition opened in Cape Town on 29th October 1858, after an inaugural address at the Infant School Room by the chairman of the committee, the Very Reverend H.A. Douglas. The venue was the large room and an ante-room of the Legislative Council Chambers, situated on the ground floor of the public buildings and granted by

11. Cape of Good Hope Government Gazette, 22 January 1858: shipping list.

the President of the Council, Chief Justice Sir William Hodges. From some accounts the pictures were seen to advantage, the rooms "when lighted with gas" presenting a "beautiful effect" and "indeed, some of the principal subjects are said to be better seen by night than by day".¹ The Cape Argus of 11th November 1858 believed that the Legislature had "never been devoted to a nobler or holier purpose" and knew "of no greater treat than to be admitted to an exhibition of pictures": "It is a cure", says Hazlitt, (for the time at least) for low-thoughted cares and uneasy passions...".

Of the twelve members of the fine arts committee five had served in that capacity at both previous exhibitions: Hon. W. Porter, G. Frere, E.J. Jerram, Charles Bell and T.W. Bowler. De Smidt was in office for the second time and making his début as honorary secretary. The rest were new members: the Dean of Cape Town, the Hon. Rawson W. Rawson, Colonial Secretary, J. Steuart, Master of the Supreme Court, John Fairbairn, editor of the Commercial Advertiser, E.L. Layard, curator of the South African Museum and Frederick York, Cape Town's leading professional photographer.

The Rules of the third exhibition were very similar to those of the second exhibition, the entrance fee of one shilling remaining unchanged although the price of a season ticket reverted to the original cost of five shillings and the hours of opening during weekdays were slightly less. (From the middle of November the exhibition was open every Wednesday and Saturday evening from 7 until 10). One of the first resolutions pertained to the award of fourteen prizes, "provided the Funds admit thereof", in the categories of oil and water colour painting, architectural design, clay modelling and photography - the last mentioned a notable innovation. Four of the awards were to be "for Students only" who would be allowed to "compete for prizes for copies" while "Artists or Amateurs must send in original works. The subjects must be local".²

1. South African Commercial Advertiser, 11 December 1859.

2. Catalogue of the third exhibition of fine arts...for 1858. Cape Town, 1858.

Ostensibly the most ambitious yet, the exhibition was from the start more successful in attracting visitors than its immediate predecessor. "Few persons, if any, visit the Exhibition of Fine Arts, just opened, without expressing delight and surprise", commented the South African Commercial Advertiser of 3rd November 1858, in an ovation of the merits of "upwards of 600 works"; the same newspaper remarked on the 11th December that "There have been... upwards of 1500 visitors. Attendance in one day was 126". The number of works ("...large, and varied, and unexceptionable in every respect") was also emphasized in the introduction to the printed catalogue and compared favourably with the "one hundred and thirty-six" shown at the Royal Academy's first exhibition ("Four or five only by Reynolds").³

The Committee's minute book of meetings and proceedings in 1858 and 1859, is a useful source of information supplementing that gleaned from contemporary newspapers and the repository of many hitherto unknown facts regarding the collective and individual contributions of the various members. It brings to light, for example, the five gentlemen who formed the "working" committee in July 1858 "to be charged with the carrying out of the necessary arrangements for the Exhibition": they were the Hon. Rawson W. Rawson (who offered to place the sum of ten pounds at the disposal of the committee for defraying any preliminary expenses), J. Steuart, T.W. Bowler, F. York and A. de Smidt. (The absence of their confrère Charles Bell is officially explained in the Cape Blue Book of 1858 where it is recorded that his leave from the Colony expired on 20th November).

The chief preparations were advertising, collecting works and "fitting up the Apartments for the reception of the pictures", the latter a task postponed until mid-September and undertaken by Rawson, Steuart, Bowler and De Smidt with

3. If comparisons are made, it is an interesting fact that the 509 works listed in the 1858 catalogue correspond exactly with the number listed in the catalogue of the first Cape Exhibition (1851). There were, however, a large number of works exhibited in 1858 which were not listed owing to their late arrival.

Thaler Manuel about 4 subjects promised
 Seb. van Rens (High Castle) no subject (promised)
 J. Silkebauer portrait of Johann Dorr
 Sir John Wylder promised portraits
 C. Boyle
 D. Teunant promised 1 oil painting (Prize)
 J. H. Reeler - has verbally consented to send his A. H. Prize
 Hyman Tullaker - Worcester wrote by Post. no reply
 S. Tonkin Saldanha Office promised prize
 P. Marais - Loosdrecht promised - " -
 L. Adamson promised for Mr. Sheppard a watercolor
 J. Philip promised his A. H. prize
 Saul Solomon promised portraits of Cornwall
 E. Hull about 8 subjects promised
 J. E. Boden 2 subjects

An extract from Abraham de Smidt's minute book in
 connection with the third fine arts exhibition, 1858.

the assistance of the Civil Engineer. A list of persons to whom De Smidt sent circulars and on whom he personally called shows that the majority of owners were co-operative and that in several cases more works were hung than originally promised. It is clear, however, that because some were unable to transport their paintings personally to the exhibition rooms, and for other reasons too, the committee encountered difficulties in acquiring all that they had hoped for and were obliged to admit that "many of equal merit still remain in private hands, and will probably adorn a future exhibition".⁴

The largest single exhibitor was Bowler who showed some twenty-two works by British artists and at least fourteen of his own paintings, one of which, "Table Bay" (Cat. No.249) was unanimously judged the best landscape in water colour.⁵ Several more of Bowler's paintings were displayed by his associates, among them De Smidt and his father-in-law J.H. Redelinghuys who owned "Entrance to the Knysna, from a Sketch by A. de Smidt". (Cat. No.217).

The collection of Sir William Hodges of "Sans Souci", who had arrived at the Cape a few months prior to the occasion, numbered seventeen including works by Morland, J. Ferneley and Prout, and was a worthy addition to the Colony's art wealth. A slightly smaller contribution came from T.B. Bayley who showed, among others, several Italian and Swiss landscapes by Dickenson and a "splendid" work entitled "La Madonna" by Sassoferrato which the art critic of the Cape Argus would not consider "as a Madonna; it is doubtless the portrait of a female saint". He informed readers that this work had originally been purchased in Rome by the Rev. Mr. Hoets and that Bayley had bought it recently "at the sale of that gentleman's effects".⁶

4. Catalogue of the third exhibition of fine arts... for 1858. Cape Town, 1858.

5. Minutes of the fine arts committee, 12 January 1859.

6. John William van Rees Hoets (1824-1907) was born at the Cape and died in London. He was the son of Arnolda Gertruda van Rees (wife of Abraham de Smidt Sr. of "Groote Schuur") by her first marriage to Marthinus Hoets.

Death Notice: M.O.O.C. 6/9/591. Cape Archives.

As an exhibitor De Smidt contributed six water colour paintings executed by himself (three of which were owned by his father-in-law), all possessing "merits of no common order".⁷ His view of "Kat River, near Howse's Post" (Cat. No.180) which "contrasts favourably with the productions of the best of our professional Artists", convinced the same critic that he had "in no ordinary degree, that first great requisite of a landscape painter - a genuine love of nature" and "at the risk of offending, we cannot refrain from expressing our opinion that his is the best colonial work of its class exhibited".⁸ The accompanying description of the "Kat River" leaves no doubt about its genuine identification among a number of De Smidt's paintings now in the possession of a grand-daughter: "In this picture Mr. de Smidt has given us one of those glorious calm summer sunsets, which are seen to perfection in this colony. The reddish tinge which pervades the sky, and rests on the distant mountains with the blue haze which is brightening with the declining rays of the setting sun, form an admirable background. Before us the river quietly glides between the steep banks, half hidden by the luxuriant vegetation. While every object stands forth in bold relief there is a delicate play of light and shade which, connecting the various parts of the picture, forms one harmonious whole".

According to the Cape Argus, De Smidt's "Kat River" was the same picture presented at the previous exhibition in 1852 and "the large trees to the left come not from the Kat River, but they come, or rather grow, as much as trees can express growth on paper, from the "Park and the Forest", a work from the hand of J.D. Harding...." This gibe was one of several delivered by the Cape Argus critic (whose opinions were entirely opposed to those of the Advertiser), in the course of a scurrilous campaign to find fault with the youthful De Smidt and his "friends in the service" - in particular Rawson W. Rawson, who were accused of attacking Bowler and ignoring his "most laborious and responsible services".⁹

7. South African Commercial Advertiser, 8 January 1859.

8. Ibid.

9. Cape Argus, 27 January 1859.

Condemnation was not confined to De Smidt's own paintings, for he was taken to task for incorrectly captioning pictures not painted by him but his own property and, even more pettily, for placing a portfolio of valuable engravings "out of reach of visitors".

As the Commercial Advertiser had already noticed Bowler, "to whom the chief credit belongs", while remarking that De Smidt also deserved the thanks of the public for his exertions as secretary to the fine arts committee ("a position by no means enviable"),¹⁰ it is not surprising that it raised the question whether the Cape Argus critic's "insulting remarks to Mr De Smidt" were "uninfluenced by any feeling of private dislike".¹¹ This was also applied to the harsh criticism of the portraits submitted by William Tasker Smith (secretary of the 1852 exhibition), who won a prize for the best portrait from nature (Bowler voted against his work) and whom the Cape Argus regarded as "practising professionally, to the injury of those who have only their pencil to support them".

De Smidt's "Kat River" was not one of the works competing for the prize for the best landscape in water colour. His entries were "View from the Kloof", "The Castle of Chillon" and "View on the Kloof road" (Cat. Nos. 146, 147 & 148 respectively), all the other paintings in this section being the works of Bowler (Cat. Nos. 150, 151, 249, 250 and 306) who, as already mentioned, was the winner. Considering that De Smidt's "Castle of Chillon" did not comply with the rule that works should be "local", it is curious to find that it was sent in for competition. On close scrutiny of the committee's minutes it is apparent that another amateur artist, Mr. Schoon, competing for the best landscape in oils, submitted two subjects "not local" and they too "were not considered eligible".¹²

A noteworthy contribution of a number of landscapes by John Varley (1778-1842) was made by the talented artist and musi-

10. South African Commercial Advertiser, 8 January 1859.

11. South African Commercial Advertiser, 19 January 1859.

12. Minutes of the fine arts committee, 12 January 1859.



The "Castle of Chillon" by Abraham de Smidt, 1857.
(S.A. National Gallery).

cian George Edward Goodban (1818-1893), drawing master at the Diocesan College School from 1855 until 1857 and one of De Smidt's many friends "in the service", who hung only one example of his own work, namely "On road to Zeekoevlei - sketch" (Cat. No.315).¹³ He may have been the person referred to in the Cape Town Mail of 14th December 1852 when Longmore's landscape ascribed to Varley (1852 Cat. No.257) *brought forth the observation that there were several works* of the late John Varley in the colony "which the owner has refused to exhibit in this as well as in the former exhibition." Goodban was born in London, the son of John Goodban, and received his first appointment at the Cape as third clerk in the Audit Office on 1st October 1848. He became chief clerk in the General Management department of the Customs in 1867 and, as Assistant Collector, retired on pension on 1st November 1880.¹⁴ As a young draughtsman he had been employed by Charles Bell in 1849 to "copy the General Plan of the Sovereignty beyond the Orange River required to be furnished to the Colonial Office"¹⁵ and again in 1851 to copy Mr Hall's General Plan of the Colony for the use of the Colonial government, a task which took him "300 hours" and "from Mr Goodban's character no doubt exists that every hour was honestly spent on the work which is admirably executed".¹⁶

Goodban's connection with the illustrious Varley family was through his first wife, Susan Elizabeth Varley, who died in 1880. Her surname is recorded on his death notice filed in the Cape Archives Depot. Some further proof of this relationship is in a letter from Goodban to the Secretary

13. In recent years the Cape Town art critic Deane Anderson reviewed two drawings by Goodban as showing "highly individual work in which certain elements of Impressionism (contemporary with, but quite uninfluenced by the French Impressionist School of the 1870s) were employed with striking effect".
Cape Argus, 1st October 1957.

14. Cape of Good Hope Blue Book, 1848; Ibid., 1880.

15. C.O. 590: C. Bell to Secretary to Government, 26 March 1849. Cape Archives.

16. C.O. 611: C. Bell to Secretary to Government, 29 January 1851. Cape Archives.

of State for the Colonies,¹⁷ dated 24th July 1867 at 60, Thistle Grove, Brompton, London, during a period of leave from the Colony. This was the address of the Cairene painter John Varley, who was the son of Albert Fleetwood Varley and a grandson of the distinguished John Varley.¹⁸

Another friend of De Smidt's was the attorney Edward Hull, a partner in the firm of Fairbridge, Hull and Meintjies and brother of Gertrude Hull who taught De Smidt's eldest daughter at "Rouwkoop House", Rondebosch, in the 'sixties. He showed a large number of works by Barraud and a collection of photographs appraised as "beautiful specimens of the numerous architectural photographs... collected by Mr Hull and Mr de Smidt during their recent continental tour".¹⁹ Records in the Cape Archives show that Edward Hull was one of the three sons of Henry Hull, a clerk in the Audit Office who died in Cape Town in 1852,²⁰ and the grandson of Thomas Henry Hull of Mark Lane, London, a miniature portrait painter who exhibited at the Royal Academy from 1775 until 1827.²¹ Edward Hull was forty-seven years of age when he died in 1869 at Aix-la-Chapelle, leaving a wife and five children one of whom, Henry, also an attorney, died in London in 1888.²²

The display of photographs was a new departure, the public being able for the first time to view the new art in its transitional stage of practice at the Cape (the daguerreotype and collodion processes were being employed simultaneously) and to admire a miscellaneous group of items by prominent overseas photographers such as Le Gray, Philip

17. G.H. 1/63: Cape Archives.

18. A. Graves. The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904. v.4, p.76. Reprint, 1970.

19. Cape Argus, 22 January 1859. Nothing is known of Hull's continental tour.

20. Death Notice: M.O.O.C. 6/9/59. Cape Archives.

21. Graves, op.cit., v.2, p.190.

22. Death Notices: M.O.O.C. 6/9/128; M.O.O.C. 6/9/259. Cape Archives.

Delamotte and Joseph Cundall.²³ Besides the imported collections belonging to York, Hull and De Smidt, the architectural photographs of Henry Wentzel were also outstanding and reminiscent of his Italian journey with De Smidt in 1857.

Local photographic work was represented by both professional and amateur photographers, Mrs Aston receiving a prize for her collodion portrait on glass of the governor, Sir George Grey. York received a special prize for his paper portrait of the governor which was "certainly the best colonial photograph we have seen".²⁴ Even here there was rivalry leading to "ungentlemanly insinuations" being made about W.F. Walter's twelve daguerreotype portraits (Cat. No.374), alleged to have been "imported specimens" but which were in fact portraits of prominent Cape personalities "photographed on my monthly visit to the country... and placed where they are... at the repeated request of Mr De Smidt and Mr Edgar Layard..."²⁵

Newspaper reviews show that although coloured photographs were conspicuous (those jointly displayed by the artists William Syme, at one time a professional photographer, and William Tasker Smith were thought "creditable; when considered as the work of amateurs")²⁶ they were apparently regarded as ineligible for competition: York's photographs on glass were excluded on the grounds of "having been sent in too late and being coloured and therefore not strictly coming under the head of photographs".²⁷

The colouring of photographs in oil or water colours was one aspect of the complementary partnership that had come about between photographers and artists when the cheaper means of taking "likenesses" had threatened the livelihood

23. M. Bull and J. Denfield. Secure the shadow: the story of Cape photography from its beginning to the end of 1870. p.110. Cape Town, 1970.

24. Cape Argus, 22 January 1859.

25. Cape Argus, 22 January 1859; Ibid., 27 January 1859.

26. Cape Argus, 22 January 1859.

27. Minutes of the fine arts committee, 12 January 1859.

of portrait painters; in copying works of art photographers realised an early application of their profession which was economically beneficial to both parties and welcomed by the public.²⁸ When Syme applied by letter for permission to make photographic copies of some of the pictures in the exhibition, his proposals were agreed to by Rawson, Steuart and De Smidt "provided he obtained the previous consent of the owners". More conditions were necessary, however, when York advertised his portfolio of "12 Photographs of the best Pictures and Engravings in the Exhibition" without informing all the other members of the committee of his intentions and was found to be removing pictures from the exhibition rooms without the consent of the committee. Intervening on York's behalf, De Smidt suggested to Rawson "that the consent of the Sub-Committee may... be deemed sufficient authority for Mr York to continue what he has commenced - especially as I find that his selection is in a great measure different from Mr Syme's and that those Photographs which he has already completed are very fine". At a meeting on 20th November 1858 the sub-committee (Rawson, Steuart, Bowler, York and De Smidt) adopted six regulations "under which Photographs may be taken of pictures in the Exhibition": these included the presence of the Guardian and Doorkeeper when any work was being taken down (this was permitted only after the close of each daily exhibition) and the use of an application book in which the names of the works had to be listed at least one day before the desired operation and not exceeding more than two at a time. It is interesting to note that privileges were also given to "any photographer wishing to photograph a side of the room, or any work on the walls", for photographs of interiors were very seldom taken in the 'fifties and any that have survived are counted as rare Africana.

Towards the close of the exhibition the committee had estimated a "probable" balance of £24, of which £15 had been estimated by Bowler as sufficient to cover the cost of the ten prizes including their lettering and rich bindings.²⁹ Accordingly they had sent an order to England for certain

28. Bull and Denfield, op.cit., p.166.

29. Minutes of the fine arts committee, 14 January 1859.

books including Ruskin's "Stones of Venice" in three volumes (Bowler's prize), two copies of Harding's "Elementary Art" (intended for the students Miss Anderson and Mrs Woeke) and Holland's "Progressive Studies in Flower Painting", the prize awarded to Miss Gird "for the best painting of a group of flowers from nature". (Mary Isabella Gird, the daughter of Dr H.H. Gird, married De Smidt's brother Petrus Johannes, on 25th May 1859³⁰). At a committee meeting on 30th August 1859, several members "expressed their regret that they should have been misled" by Bowler's estimate of the cost of the books and considered how they could raise the money to pay the account of Messrs. Smith, Elder & Co. which amounted to "about £30". It was resolved that a sum of £35³¹ would cover "all the liability" of the committee and that a subscription list should be opened and the public invited to contribute in sums "not exceeding £1". Confident that they would "not be allowed to suffer for their exertions" in "contributing to the amusement and instructions of their fellow-citizens",³² Jerram and De Smidt subsequently collected the required sum and duly handed it to Layard for payment of "the various claims against the Committee".³³

Like its predecessors the third exhibition had roused the interest of all sections of the local population (fifty-five "young kafirs from the Industrial School at Protea" had also "seemed much pleased with what they saw"³⁴) and before its closing the subject of a "permanent Gallery of Arts" was again optimistically mooted: the South African Agricultural Register and Eastern Province Magazine of 16th

30. C.C. de Villiers. Genealogies of old S.A. families. Rev. ed. by C. Pama. Cape Town, 1966.

31. The same amount was sought by the first fine arts committee at the close of the 1851 exhibition.

32. Cape Argus, 13 September 1859.

33. Minuted of the fine arts committee: addendum to 30 August 1859.

34. South African Commercial Advertiser, 1 January 1859.

December 1858 advised its readers that "it is proposed to use the Vestibule of the new Library and Museum, wherein to deposit the collection which would at once be begun. Several owners of valuable pictures in the Fine Arts Exhibition have volunteered to present them to such an institution, when formed". A hope "to see the Fine Arts Committee established as an institution" was also voiced as a result of the third exhibition³⁵ but in the event it was the concurrent desire to establish a school of art in Cape Town similar to those established under the Department of Science and Art in England which came to fruition in the next decade.

EXHIBITORS AT THE THIRD FINE ARTS EXHIBITION, CAPE TOWN, 1858

* denotes Colonial artist

+ denotes prize winner

H.F.A.,* Dr Abercrombie, Mr Anderson, Miss Anderson,*+
 Mr J. Ashley, Mrs Aston,*+ Mr T. Baines,* Capt. Ball,
 Mr C. Barry, Mr G. Baumann, Mr T.B. Bayley, Mr C.D. Bell,*
 Mr Justice Bell, General Blackall, Mr Blore, Mr T.W. Bowler,*+
 Mr Boyle, Dr Brown, Mr James Bruce, Mr Burrowes,
 Mr Bushell, Mr W. Cairncross,*+ Rev. J. Cameron, Mr Cardinal,
 Dr Changuion, Mr E. Chiappini, Mr Justice Cloete,
 Mr Cohen, Mr Crowley,* Rev. W.F. Curtis,*+ Mr Davidson,
 Mr A. de Smidt,* Dessinian Collection, Mr Desvages,*
 Mr Dickson, Mr R. Dobie, Chevalier Duprat, Mr J.B. Ebdon,
 Mr C. Essex,*+ Mr James Fairbairn, Master Faure,*
 Mr J. Findlay, Rev. Fisk, Mr Fletcher, Mr B.J. Poord,
 Mr Frere, Rev. J. Fry, Mr Galt, Dr Gird, Miss Gird,*+
 Mr G.E. Goodban,* Mr Green, Sir George Grey, Rev. Dr Griffiths,
 Mr Groom,* Mr Hall,* Capt. Herbert, Mr W. Hiddingh,
 Sir William Hodges, Mr Huckins, Mr E. Hull, Mrs E. Hull,
 Miss Jarvis, Mr Jerram, Miss Jolly, Mr Keytel, Mr D. Krynauw,*
 A Lady,* Mr Layard, Mr R.S. le Camp, Mr H. Le Sueur,
 Major Longmore, Mr Love, Mr C. Manuel, Mr P. Marais,
 Rev. G. Morgan, Mr Mosenthal,* The Museum, Capt. Nightingale,
 Mr Noble, Mr J.D. Overbeek, Mr J. Philip, Mr Pietersen,
 Mr Pocock, Hon. W. Porter, Public Library, Mr Rawbone,

35. The Fine Arts Exhibition of 1858. Cape Monthly Magazine, January - June, 1859.

Hon. Mr Rawson, Mr J.H. Redelinghuys, Mr Reeler, Mr J. Reid, Mrs Robertson, Mr Rogers, Mr Ross, Mr F. Rutherford, Mr W.L. Sammons, Mr Schmieterloew, Mr Schoon,^{*} Mr J. Shepherd, Mr Skeade, Mr Sliegh, Mr W. Tasker Smith,^{#+} Mr H. Solomon, Mr Saul Solomon, Mr J. Stein, Mr Steuart, Mr Sutherland, Mr Syme,^{*} Mr D. Tennant, Capt. Tinley, Mr Tonkin, Mr J. Townsend, Mr Trent, Mr James Truter, Mr Twentyman, Mrs Vale, Mr A.J. van Breda, Mrs J. van Breda,^{*} Mr S. van Reenen, Mr P. van der Byl, Mr van der Lith, Mrs Venn, Mr Vigors, Mr Villet,^{*} Mr Wagner, Mr Walters,^{*} Mrs Walters, Mr Justice Watermeyer, Mr H. Wentzel, Mr Westropp, Mr H.F. White, Mr Woeke, Mrs Woeke,^{#+} Mr Wollaston, Rev. A. Wood, Mr Woodman, Mr C. Wylde, Sir John Wylde, Mr York,^{#+} Mr A. Zeederberg.

ABRAHAM DE SMIDT AS ASSISTANT SURVEYOR-GENERAL, 1863-1866, AND THE GROWTH OF HIS ART COLLECTION

It has been shown that De Smidt's artistic development corresponded in point of time with the growth of the fine arts movement in the 'fifties, simultaneously bringing him into the front rank of amateur artists.

In the landscape genre with which he was associated his works also foreshadowed his more prolific output of the 'sixties, a decade synonymous with De Smidt's increasing responsibilities in the Surveyor-General's department and his promotion from first clerk to Assistant Surveyor-General with effect from October 1863 at an annual salary of £400.¹ Membership of the Land Board was without extra remuneration.

During the next three years other official obligations arose as a result of the poor health of Charles Bell who, at the beginning of 1864, was suffering from "nausea, headache, nervous irritability, pains in my limbs, low fever, sleeplessness at night and drowsiness during the day so as to be unfit for office work".² Although Bell's correspondence with the Colonial Secretary at this stage implies a

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1. This preferment was caused by the transfer of H.R. Kuys to Grahamstown as Deputy Surveyor-General in place of the late George Montagu. C.O. 5411: R.W. Rawson to C. Bell, 17 November 1863. Cape Archives.
 2. C.O. 833: C. Bell to Colonial Secretary, 2 February 1864. Cape Archives.



Abraham de Smidt in the early 'sixties,
taken in Cape Town by Joseph Kirkman.

1. 1814.

2. 1815. 25 January 1815. Cape Archives.

3. 1817. 25 Jan. 1817. Cape Archives.

4. 1818. 25 Jan. 1818. Cape Archives.

5. 1819. 25 Jan. 1819. Cape Archives.

6. 1820. 25 Jan. 1820. Cape Archives.

7. 1821. 25 Jan. 1821. Cape Archives.

deterioration in his condition after the "Railway Inspection of the country towards Tulbagh Kloof last Year",³ the "excessive heat" of the public buildings during January and February and the defective drain trap under the north eastern windows of the department were also mentioned as causes of his illness and factors having similar effects on the energy of his subordinates. Previously "not very sensitive" to the "disagreeable odour" of the "pestilential effluvium",⁴ Bell now requested six weeks leave of absence because it was "at last... too much even for me", and recommended "immediate attention to the drain trap... Mr de Wet⁵ looks as if he could not hold out many days longer and Mr de Smidt has never very strong health at any time".⁶

Some of De Smidt's excursions to the country around this time are not incongruous with the annotations on his contemporaneous paintings, his scheduled visits to Knysna, Caledon and Swellendam, for example, finding their pictorial counterparts among several well known extant works. A water colour entitled "Vlugt near Swellendam, 1864" (South African National Gallery Acc. No.1212), doubtless owes its origin to De Smidt's special survey of the "Vlugt" lands in connection with the transfer to the government of a portion of the farm in that year.⁷

De Smidt was "far from well" in February 1866 when he was granted a month's leave from his duties.⁸ In August of the same year Bell was compelled to request three months leave of absence to England "as I am too ill to continue in charge of this office",⁹ regarding "with apprehension the strain on the trained hands in the Department" at such a time "when the Leasing System, the Annexation of British

3. Ibid.

4. Ibid., 29 January 1864. Cape Archives.

5. J.P. de Wet, chief clerk and secretary to the Land Board.

6. C.O. 833: C. Bell to Colonial Secretary, 2 February 1864. Cape Archives.

7. Ibid., 15 October 1864. Cape Archives.

8. C.O. 864: C. Bell to Colonial Secretary, 2 February 1866.

9. Ibid., 11 August 1866.

Kaffraria, the Consolidated Land Beacons Act... and other increase of responsibility are all added to the work."¹⁰ In planning temporary measures for the routine of his department in his absence, Bell suggested to the Colonial Secretary that the Deputy Surveyor-General at Grahamstown (H.R. Kuys) should be brought back to take charge of the office and that De Smidt "should attend to the Railway returns and general supervision of the Cape Town and Wellington and the Wynberg lines as also pressing cases of expropriation. I have instructed him as to the probable work as far as I can and anticipate no inconvenience in my absence as regards these extra duties of the Department".¹¹

When De Smidt had applied for the post of Assistant Surveyor-General in September 1863 he had been "urged to this step far less by ambitious motives than by the exigencies and responsibilities of my position as a married man with a family to maintain".¹² De Smidt was by then the father of three children, his wife having given birth to their fourth child, Theodora Immens, a few months previously. (The third child, Alice Gertrude, born in October 1859, had lived only until May 1860). In the early and mid-'sixties De Smidt resided in Hof street, Cape Town, where his son Johannes Hermanus Redelinghuys was born in December 1865. Another son, Abraham Andrew Muller born in May 1868, completed the family.

De Smidt had apparently moved temporarily to "Westbrooke" before his uncle died at "Groote Schuur" on 26th April 1868. This is revealed in a letter he wrote to Charles Bell on 18th February of that year, asking for leave "on urgent private affairs" and stipulating that documents should be sent to him at "Westbrooke".¹³ On 29th July 1868 De Smidt again asked for special leave, this time "to enable me to attend to certain very urgent duties in connection with the winding up of the Estate of the late A. de Smidt".¹⁴

10. Ibid., 14 August 1866.

11. Ibid., 20 August 1866.

12. H.A. 60: A. de Smidt to C. Bell, 30 September 1863.

13. C.O. 895: C. Bell to Colonial Secretary, 18 February 1868.

14. C.O. 895: A. de Smidt to C. Bell, 29 July 1868.

Another important aspect of De Smidt's progression in the 'fifties and 'sixties was the incipient growth of his art collection as evinced mainly by the paintings displayed under his ownership at the third (1858) and fourth (1866) fine arts exhibitions.

Very little is known of the circumstances underlying De Smidt's initial interest in collecting but it can be assumed that it gained considerable momentum from his foreign tour in 1857. Of the eleven works he exhibited in 1858 (as opposed to only two in 1852), three were Swiss landscapes by the Frenchman Marc Dunant¹⁵ of Geneva: "Castle of Chillon", "Swiss Chalet on the Wengen Alp" and "The Mayenthal, Switzerland", Cat. Nos. 208, 215 and 157 respectively. The first two were shown again in 1866 and much later in 1879 when the South African Fine Arts Association held its fifth exhibition. In 1866 a fourth work by Dunant was shown by De Smidt entitled "Scene on the Lake of Brienz" (Cat. No. 133) and a fifth by De Smidt's father (W.A.J. de Smidt), "Lake of the Four Cantons" (Cat. No. 135). These were alluded to by the Volksblad of 25th December 1866 as "paintings in gouache", exemplifying works by Dunant "much sought after in Europe"; and furthermore "We believe that Mr de Smidt... has obtained from Dunant a promise to send some of his works to the Cape for sale".

Two pictures by the British sporting artist Herring, namely "Full Cry" (Cat. No. 246) and "The Death" (Cat. No. 247) were displayed by De Smidt in 1858, notably similar titles of oil paintings by J.F. Herring Sr. (1795-1865) in the bequest made to the South African National Gallery by Sir Abe Bailey in 1940. In 1858 De Smidt also owned two sporting paintings by a lesser artist, Vincent Brooks, entitled "The Meet", after Herring" (Cat. No. 207) and "Breaking Cover, after Herring" (Cat. No. 295).

Sir Charles D'Oyley's "Landscape - Moonlight" (a picture said to have been painted in the Colony) and the oil painting "Going to School on a Frosty Morning" by the Scottish artist Charles Lees (1800-1880)¹⁶ were favourite works, both being

15. Jean Marc Dunant - Vallier (1818-1888).

16. Lees was a member of the Royal Scottish Academy and exhibited at the Royal Academy on several occasions between 1841 and 1857.

exhibited in 1858 and again in 1866 and 1871 (the date of the first South African Fine Arts Association exhibition), while the latter is also to be found in the catalogue of the fourth Association exhibition held in 1877 and known to have remained in De Smidt's collection until the time of his departure to England in 1890.

Regarding the date and source of the purchase of D'Oyley's work, the Cape Argus of 15th January 1859 wrote that "This picture belongs to the secretary, and has done so since the sale of the late Surveyor-General's effects, which took place at least ten years ago". The reference was to Col. Michell, who left the Cape in 1848 and died in England in 1851. It was also recorded that Lees' work "has been hanging in the secretary's house... for the last four years" and that De Smidt had drawn it as a prize in the Glasgow Art Union.¹⁷

De Smidt was a keen collector of the works of his teacher, Thomas Bowler, whose "Bain's Kloof, from Wolve Kloof station, looking west" he exhibited in 1858. According to the author F.R. Bradlow this is probably the picture titled "Bain's Kloof" and catalogued as No.41 in his Thomas Bowler: his life and works. (Cape Town, 1967).¹⁸

When Bowler disposed of twenty of his paintings "after the manner of the Art-Union prizes"¹⁹ early in 1868, De Smidt succeeded in drawing three works: "Ducks and Arums", "A View near Worcester" and "Sunset in the Highlands",²⁰ the last mentioned being shown by him in 1879 at the fifth exhibition of the Fine Arts Association.

17. Cape Argus, 6 January 1859.
A commentator in the Argus of 14th December 1871 believed this picture to be "the first Art-Union prize... ever drawn in this Colony".
18. I am grateful for this advice from Mr Bradlow whose recent personal observations in the kloof enabled him to confirm that the picture looks west.
19. Cape Argus, 7 January 1868.
20. Cape Argus, 12 March 1868.

De Smidt had a further opportunity of acquiring some of Bowler's works cheaply when in 1870 he bought a number of unspecified paintings from Bowler's estate, several at prices "as low as 2s".²¹

ABRAHAM DE SMIDT AND THE ROELAND STREET SCHOOL OF ART, 1864-1869

Whether De Smidt was directly involved in the establishment of the educational institute at No.18 Roeland street in 1864 is undetermined, but that he was much interested in the work of its pupils and the school's annual exhibitions is proved by newspaper correspondence in 1866 when the qualifications of the art master, T.M. Lindsay, were being publicly questioned.

Like Bowler, who saw the school as a threat to his own living and vehemently disputed the master's testimonials,¹ De Smidt could not accept that Lindsay's qualifications from the Liverpool School of Art equipped him to teach landscape art successfully: "...I cannot help feeling that Mr Lindsay ought not to attempt to teach it. It does not appear that he possesses either the requisite amount of knowledge or feeling for landscape, which is quite a distinct study" he wrote to the South African Advertiser and Mail on 12th December 1866, in an attempt to "step in between the rivals, and suggest that they should recognise, as separate and distinct branches of study, first, ornamental and figure drawings; secondly, landscape art". Of the opinion that Lindsay's "exquisite crayon studies after Mulready prove that he possesses - besides the power of imparting instruction - taste and feeling for his art", De Smidt nevertheless believed that he should "leave instruction in landscape to those who have specially qualified themselves both to paint and teach it" and that Bowler's "acknowledged success as a teacher in this town for some thirty years abundantly testifies to his qualifications both as a painter and instructor". There is no more loyal expression of De

21. F.R. Bradlow. Thomas Bowler: his life and works.
Cape Town, 1967. p.78.

1. F.R. Bradlow. Thomas Bowler: his life and works.
Cape Town, 1967. p.61.

Smidt's support and appreciation of Bowler's work, he being quick to point out besides that the "mechanical system of the School of Design" was useful "within certain limits clearly defined", beyond which there were "higher aims which the mere copyist can never reach".

The "School of Art and Evening Classes for Young Men" was originally begun by "some friends of education" in a house in Buitenkant street in 1863 and primarily concerned with the education of those "obliged to leave school early, with very meagre scholastic knowledge and who had but indifferent means of usefully employing their leisure after working hours".² Two of the most prominent promoters of the school were the accountant and honorary secretary William Foster (1824-1889)³ and the Dean of Cape Town, the Very Reverend Henry Alexander Douglas, who had been chairman of the fine arts committee in 1858.

At first the institution relied on voluntary teachers but after the move to Roeland street early in 1864 teachers "with all needful appliances" were engaged at a cost which by March 1865 had amounted to nearly £500. At that time "no less than 186 youths and adults had been enrolled", the subjects including architectural drawing, free-hand drawing and geometry, and Foster was compelled to ask for a government grant of £100 p.a. to supplement "the large amount of private effort". From May 1864, when Lindsay arrived at the Cape from Liverpool, the school was run on the same lines as those in England connected with the Department of Science and Art, and a similar training offered to the artisan class in Cape Town, the objective being "the promotion of outline and practical drawing rather than highly-finished work or pictures".⁴

2. C.O. 4416: W. Foster to Colonial Secretary, 30 March 1865. Cape Archives.
3. Foster was born at Brighton, England, and died in Cape Town. He was the first honorary secretary to the Free Dispensary started in Cape Town in 1860, at one time Member of Parliament for Namaqualand and at the time of his death secretary of the Highland Reef Gold Mining Company.
Death Notice: M.O.O.C. 6/9/271. Cape Archives; Cape Argus, 5 & 7 August, 1889.
4. Art Journal, 1 December 1865.

For several years the school prospered, its examiners were gratified that "remarkable progress" was being made,⁵ and the numbers grew to include pupils from among the well-to-do. In 1866 the report was signed by T.B. Bayley and J.F. Bourne who with T.M. Lindsay had awarded a large number of prizes at the annual exhibition. (Within a few days of the opening it was reported that 1900 persons had visited the rooms). One of the winners was fourteen year old William Howard Schröder (1852-1892), a pupil in the Boys Evening Class,⁶ whose artistry was materially and formatively assisted by Bayley and De Smidt and eventually recognised in both the Cape and Transvaal where he tried to earn a living as a cartoonist. The reputation of John Roland Brown (1850-1923) also dates from 1866 when he was sixteen years old and placed under the tuition of Lindsay by De Smidt's father, W.A.J. de Smidt (see page 13).

In March 1868 Lindsay was replaced by William McGill of London who was credited as a good artist "strongly tintured with Pre-raphaelitism".⁷ A few months after his arrival McGill received the additional appointment of "professor of drawing" at the Diocesan College, Rondebosch.⁸ When in 1869 the Roeland street examiners T.B. Bayley, S.B. Barnard and W. Foster, reported "the numbers at present in attendance.. are less by nearly two thirds of what they were in Mr Lindsay's time...",⁹ they intended no adverse reflection on the teaching of McGill. It was, however, also regretted that the class of students "connected with mechanics, engineering and architecture" had seemed "to have died out" and that "some of the most distinguished students" of the previous year were not "exhibitors on this occasion".¹⁰

5. Cape Standard, 3 November 1866.

6. Ibid.

7. Cape Argus, 14 March 1868.

8. Cape Argus, 8 August 1868.

9. Cape Argus, 1 April 1869.

10. Ibid.

THE FOURTH EXHIBITION OF FINE ARTS, CAPE TOWN, 1866

The fourth exhibition of fine arts was promoted by the Young Men's Institute of Cape Town and opened in the Mutual Hall on 31st October 1866. By contrast there was a noticeable difference in respect of the diminished quantity of exhibits (the printed catalogue itemized only 286 paintings and made no mention of the photographic contributions and statuary), yet the exhibition achieved the customary popularity of a "treat, which, in a colony like ours, can only be afforded at rare intervals".¹ Moreover the collection was judged "a great improvement on its predecessors... instead of setting forth what the artist-mind thinks good enough for the public, it really displays the amount of taste possessed by those who have a strong religious sense of the value of art in the adornment of their homes..."²

Twenty-three people constituted the committee of whom only five had officiated previously: Hon. W. Porter, George Frere, Charles Bell, T.W. Bowler and A. de Smidt. The chairman was Mr Justice (Hendrik) Cloete who gave the opening address and who was a brother of Col. A.J. Cloete who had been chairman of the **first** exhibition in 1851. The executive committee was formed by the Reverends F. Parminter and W.F.H. Curtis (Church of England clergymen) with Bowler, De Smidt, S.B. Barnard (prominent portrait photographer) and J. Welchman.³ They undertook the "collection of works of art and arrangement of them in the Mutual Hall". There were two secretaries: Parminter and the Rev. T.E. Fuller, who had arrived at the Cape in 1864 to become editor of the Cape Argus.

The Rules of the fourth exhibition hardly differed from those of the third and towards the end of November the practice of opening the exhibition on some evenings was again followed: "We were agreeably surprised with the effect of the gaslight on the pictures... the light was very equally diffused", wrote the South African Advertiser and Mail.

1. Volksblad, 1 November 1866.

2. South African Advertiser and Mail, 3 November 1866.

3. Cape Standard, 1 November 1866.



Abraham de Smidt at a sketching club.
(Africana Museum).

1. 1913, 20 September 1914.

2. 1914.

3. South African Museum, 1914, 2 December 1914.

4. 1914, 7 December 1914.

Although the "hanging" committee were complimented on the "general excellence of the arrangement", they were said by the Cape Standard to "have been at fault, first, in putting two companion works so far apart, and, secondly, in sticking No.65 next the ceiling, beyond all hope of close inspection, which it needs, and which it will well bear". The pictures cited were views of Lock Awe by "A Lady", owned by Peter Penketh and examples of "the most striking productions of our own artists and amateurs".⁴

According to the printed catalogue De Smidt contributed eight water colours which won him high praise and not a little criticism: "To say that the views of Cape scenery by Mr A. de Smidt are highly creditable to an amateur, would be to bestow very scanty praise on works that many professionals of reputation might vainly emulate. He is a faithful follower of nature... as anyone will acknowledge who has seen No.145 and has drunk in the weird scenery of Bain's Kloof at sunrise".⁵ The view that De Smidt's "careful studies of Rock, in his "Poort of Table Mountain" would "bear the most rigid inspection" suggests, besides the compliment, that he showed more than eight works for this title is not accounted for in the catalogue; it was evidently an improvement on No.134, "Knysna Heads", in which "the rocks are quite flat with hard edges, just as in a theatrical scene and scarcely give the impression of rugged masses".⁶

In comparison with the works of Bowler whom De Smidt "closely followed", it was remarked that "unlike his master, his shadows are free from opacity and his foregrounds are admirable; but he has yet to learn how to manage the horizon.. He would do well, moreover, were he to examine the workmanship of artists like Knox and Richards in 148 and 138; or study the freedom and dash of water as in Taylor's "Off the Nove" (Nos.120, 121)..."⁷ The works by the former were "Forest Scene, Knowle Park" and "Roslyn Castle" respectively, both owned by De Smidt's friend Dr W.H. Ross who had returned to the Cape after qualifying at St. Andrews in 1858.

4. Ibid., 22 November 1866.

5. Ibid.

6. South African Advertiser and Mail, 8 November 1866.

7. Ibid., 3 November 1866.

In this connection there is reason to believe that De Smidt was not averse to gentle criticism and that he later acquired "Knowle Park" from Ross. For in 1877, at the fourth exhibition of the South African Fine Arts Association, this picture was displayed under De Smidt's ownership (Cat. No.133).

Another opinion of De Smidt's artistry was given by T.E. Fuller in "an hour's talk on the pictures", under the chairmanship of Charles Bell: "There is not so much ease in Mr de Smidt's as in Mr Bowler's. The artist, I should say, has not as much natural power. But there is in every inch of his pictures the mark of earnest and laborious culture... and his pictures are coloured with great delicacy".⁸

Although Bowler contributed a large number of landscapes by British artists and several works by Gow, his own paintings were few. The exhibition was the last at the Cape in which he participated, for he left the Colony in August 1868 and died in England in 1869.

A memorable sequel occurred in Grahamstown in September the following year when R.W. Murray gave a lecture on "The Cape Colony: its Public Works and its Resources", which the Great Eastern and the South African Advertiser and Mail claimed beforehand would be illustrated "by views painted expressly for the purpose" from water colour drawings exhibited by Bowler and De Smidt at the fourth exhibition. These were: 1. Cape Town from Table Bay; 2. Table Mountain Gorge; 3. Bain's Kloof; 4. The Knysna Heads; 5. Cape Town Architecture - Ancient and Modern; 6. Features of Cape Town Society; 7. The Malay Sunday washing-day at Platte Klip; 8. The Kalifa.

(None of the above correspond with the titles of Bowler's works (five in all) which appeared in the catalogue, and only two (nos.3 & 4) may be safely correlated with the works of De Smidt).

Regarding the work of local artists in general, it was "if not intrinsically the most attractive... certainly the most gratifying... notwithstanding the fact that a considerable

8. South African Advertiser and Mail, 24 November 1866.

amount of local talent is not represented in the collection".⁹

Among the ladies whose work was much appreciated was De Smidt's sister-in-law, Mrs P.J. de Smidt (an exhibitor in 1858 under her maiden name Gird) whose "Wild Flowers and Ferns are only equalled by the Group of Flowers (111) by Miss Kelly".¹⁰ Given much attention too were the oil paintings of Charles Bell and Woodford Pilkington and those of Thomas Baines from the Public Library, which "exhibit much spirit and admirable drawing but the eye of the spectator encounters a riot of bright colours which is not pleasant, nor is it true to nature".¹¹ Apropos the success of the Cape artists, De Smidt hoped that "we shall in future have annual exhibitions of, at least, local work" and, as a reflection on the absence of contributions from the Roeland Street School of Art, "that Mr Lindsay will not keep aloof as he has unwisely done this year".¹²

The augmentation of local professional artists at the fourth exhibition is plainly perceptible in comparison with the relatively few at the third (1858)¹³ and particularly apposite to the prototypes of artist-photographers and photographic colourists who had become involved in the boom in portrait photography and its attendant pecuniary advantages. One of these was C.J.M. Smith, a decorative artist and exhibitor of several landscapes, who had opened his Cape Art Gallery in October 1859 "for the promotion and cultivation of the Fine Arts in Cape Town" and, more specifically, for the exhibition and sale of amateurs' works.¹⁴

9. Cape Standard, 22 November 1866.

10. Ibid.

11. South African Advertiser and Mail, 8 November 1866.

12. Letter dated 12 December 1866 from A. de Smidt to editor of South African Advertiser and Mail.

13. Thomas Bowler and Charles Essex were virtually the only professional exhibitors resident in Cape Town in 1858. Essex, once clerk to E.J. Jerram, was a sculptor, painter in oil and water colours and photographic colourist who settled in Cape Town in 1857 and moved to Graaff-Reinet around 1861.

14. Cape Argus, 1 October 1859.

On 4th December 1866 the exhibition was scheduled to "remain open for only a week longer"¹⁵ and four days later the price of admission was reduced to 6d per head. Exhibitors who wished "personally to superintend the taking down and removal of their pictures" were advised to "look after them" on Monday 17th December as "on Tuesday the Bazaar Committee are to take possession of the premises".¹⁶

EXHIBITORS AT THE FOURTH EXHIBITION OF FINE ARTS, CAPE TOWN, 1866

* denotes Colonial artist

Mr L. Adamson, Mr T. Andrews, Mr Ashley, Mr W.H. Auret, Mr T. Baines,* Mr H. Barclay, Mr S.B. Barnard,* Mr C.D. Bell,* Mr Justice Bell, Bishop of Cape Town, Mr W. Blore, Mr T.W. Bowler,* Mrs Brink, Mr J. Brown, Mr J. Bruce, Rev. J. Cameron, Cape Town Municipality, Mr Cathray, Mr F. Chapman,* Dr. Chiappini, Mr L. Cloete, Mr Justice Cloete, Mr G. St. V. Cripps, Rev. W.F. Curtis,* Capt. Davis, Mr A. de Smidt,* Mr P.J. de Smidt, Mrs P.J. de Smidt,* Mr W.A.J. de Smidt, Mr R. P. Dobie, Mr C.R. Eaton, Dr. Ebdon, Mr C.A. Fairbridge, Rev. G.H.R. Fisk, Mr Fox, Rev. T. Fuller, Miss Gibbs,* Mr T. Glynn, Mr R. Granger, Rt. Rev. Dr. Grimley, Mr R. Harwood, Mr P. Haupt, Mr Herbert, Dr. Hiddingh, Mr C. Hodgson, Mr J.P. Holst,* Mr A.J. Hurlingh,* Mr F. I'Ons,* Miss Jackson, Mr H. Jarvis, Mr J.C. Jarvis, Miss Jarvis,* Mr M. Joseph, Miss Kelly,* Knoops Brothers, Mr O. Landsberg,* Mr T.H. Lawton, Legislative Council, Mr H.H. Ley, Major Longmore, Mr H.W. Mann, Mr P. Marais, Mr J.L. Marquard, Mr T. Mostert, Mr J. Munnik, Mr H.G. Oberg,* Mr P. Penketh, Mr J.F.G. Pietersen, Mr J. Philip, Mr W. Pilkington,* Mr J.T. Pocock, Miss Pritchard,* Public Library, Mr J.H. Redelinghuys, Mr Reeler, Mr J. Rose, Mr R.M. Ross, Dr. W.H. Ross, Mr Rouse, Mr Rowan, Mrs Rowan, Mr P. Scheuble,* Mr C. Schmieterloew, Miss Schmieterloew,* Mr H.F. Schoon,* Mr F.C. Schultz, Mr J. Schultz, Mr L. Serurier, Mr A.J. Shepherd,* Mr C.J.M. Smith,* Mr H. Solomon, Mr Saul Solomon, Mr J. Steedman, Mr M. Stephens, Miss Stephens,* Mr J. Steuart, Mr E.H. Taylor, Mr D. Tennant,

15. Cape Standard, 4 December 1866.

16. Ibid., 15 December 1866.

Mr W.A. Toll, Mr S. Tonkin, Mr Percy Vigors, Mr A.J. van Breda, Mr P.G. van der Byl, Mr G. Watermeyer, Mr Justice Watermeyer, Dr. White, Mr H. Woollard.

S.B. BARNARD'S EXHIBITION, CAPE TOWN, 1869

One who began to exercise an outstanding influence on the artistic community of Cape Town in the 'sixties was Samuel Baylis Barnard (previously recalled as a member of the fine arts committee in 1866 and an examiner at the Roeland street School of Art in 1869), a well trained artist on his arrival at the Cape with T.E. Fuller in 1864 whose studies of local street types and other figures had led him to photography. His "Photographic Gallery" at 137, Adderley street, Cape Town, became the venue for regular exhibitions of local art in addition to his photographic collections of "Studies from Life, and Copies of Celebrated Paintings" which he himself imported from overseas.¹ When he died in 1916 the Cape Argus wrote of him: "For about 50 years now Mr Barnard has lived his quiet life in the Peninsula, never for a moment losing touch with the great currents of thought which are moulding life and action throughout the world, and acting as a centre of diffusion of taste and refinement to the many men, of more prominence in the public eye, with whom he constantly came into intimate contact".²

A particularly stimulating exhibition of oil and water colour paintings, photographs etc., was opened by Barnard on 29th October 1869 when De Smidt, William McGill, Daniel Krynauw, Mrs George Twentymen (a pupil at the Roeland street School of Art) and Mrs A.W. Cole were among the local artists represented. "It will tend to keep alive what interest there is in art, in a country where there is so little to stimulate artistic skill or feeling..." remarked the Cape Argus of 30th October 1869, regretting that "what local or imported works of art there are can rarely

1. M. Bull and J. Denfield. Secure the Shadow: the story of Cape photography from its beginnings to the end of 1870. Cape Town, 1970. p.106-107.

2. Cape Argus, 1 May 1916.

be seen by the public. They hang on the walls of gentlemen's residences at Wynberg or Rondebosch or Sea Point, where they may be admired by a few acquaintances of their fortunate possessors... Mr Barnard has done well, therefore, to bring as many pictures together as his walls will hold..." Taking priority were the paintings of the master of the Roeland street School of Art who was credited with making "a thoroughly successful debut as a worker in oils".³ The Standard and Mail was equally enthusiastic about his studies: "To see the pictures of Mr McGill are alone worth all the money charged at the door. We shall not say more than that this exhibition is about the best shilling's worth of its kind that has ever been offered to the Cape Town public".

"Next in order" came De Smidt who showed six water colours (all apparently new), titled in the printed catalogue⁴ as follows: No.4, Cape Point Lighthouse; No.5, Michell's Pass, Sunset; No.6, Skew Bridge, Alfred Pass, George; No.7, Lion's Head, from Kasteel's Poort; No.8, The Cathedral, Alfred Pass, George; No.51, The Old Schloss, Baden-Baden.

Ample praise was given to this group as a whole, generally proving a "varied talent" and "the facility with which Mr de Smidt draws and colours rocks and boulders... If we are to find fault with anything it would be the excessive neatness of the shrubs and trees which look like frail creatures growing in a parterre instead of shrubs amongst the rough boulders and rocks".⁵ In "one or two" De Smidt was thought to have "surpassed himself... as if under the influence of special inspiration".⁶ "The Old Schloss, Baden-Baden" was picked out as "one of the best pictures he ever painted, equal in elegance and finish to his other works but with more power and decision of touch",⁷

3. Cape Argus, 30 October 1869.

4. Exhibition of Oil and Water Colour Paintings, Photographs, etc., Adderley Chambers, Adderley Street in Zingari, v.2., no.20.

5. Cape Argus, 30 October 1869.

6. Ibid.

7. Cape Argus, 6 November 1869.

while "Lion's Head, from Kasteel's Poort" and "Michell's Pass, Sunset" were fully described as to render their present day identification unmistakable.

De Smidt's friend Daniel Krynauw, who had shown three of his own works at the fine arts exhibition in 1858 and none in 1866, now exhibited "a water colour drawing of the Wetterhorn full of promise and future excellence"⁸ (Cat. No.1a). At this time Krynauw was practising as a government land surveyor, having been taken on for a short spell in the Surveyor-General's department in January 1859. First in the position of "unfixed clerk", Charles Bell had commended him to the Colonial Secretary "on account of his ability and willingness in general work and capabilities as a Draftsman - above all he makes use of his opportunities of learning the duties of the department and will soon be self-taught without taxing the time of those about him".⁹ Krynauw was appointed fourth clerk on 6th July 1859 after which he passed his examinations and resigned from the department towards the end of 1860.¹⁰ (It is of interest that Charles Bell married Krynauw's sister, Helena Gertruida Johanna Krynauw, on 7th July 1859 and that Krynauw continued Bell's drawings of the coats of arms of South African families which are now housed in the South African Library¹¹).

Barnard's predilection for introducing the best British work in landscape photography to the Cape Town public was at the same time an effective encouragement to collectors who had entered this field and a signal recognition of the development of photography as an art form. "We confess to be more and more drawn to landscape photography", admitted the Cape Argus of 6th November 1869, for "Nowadays, such has been the progress of the art, photographs reproduce, within a certain limit, atmospheric effects". The "Good modern work" of the photographic pictorialists James Mudd of Manchester and Thomas Annan of Glasgow seem to have

8. Cape Argus, 30 October 1869.

9. C.O. 749: C. Bell to Rawson W. Rawson, 25 February 1859. Cape Archives.

10. Cape of Good Hope Blue Book, 1859; Ibid., 1860.

11. Dictionary of South African Biography, v.1. 1968.

impressed most conspicuously, likewise the genre pictures of O.G. Rejlander,¹² two of which, "Catching" and "Caught", were believed to be the property of T.B. Bayley and another, "A Night in Town", that of Dr W.H. Ross. But it was two of S.B. Barnard's own life sketches, namely "Cape Fruit Boy" and "Two Indian Coolies", which elicited the decisive reflection that "there is no more beautiful work in the room".¹³

13. Cape Argus, 6 November 1869.

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1. Cape Argus, 1 November 1870.

2. T.B.C. Argus, 12 April 1871. Argus, 12 April 1871.

3. Cape Argus, 6 November 1869.

P A R T III

1870 - 1890 AND CONCLUSION

THE TABLE MOUNTAIN EXPEDITION, 1870

At the commencement of the 'seventies De Smidt was involved in a rigorous enterprise on the top of Table Mountain which was the forerunner of many exigencies in his professional career during this decade. Deserving of mention in an article published in Die Staatsamptenaar of April 1951, the purpose of the engagement was: "To survey the summit, connect the Geodetic Station fixed by Sir Thomas Maclear... with the property surveys around the base and to examine the water sources and streams with the object of conducting the water to Cape Town and its suburbs". Lasting from 25th October to 12th November 1870, the expedition was led by De Smidt, then Assistant Surveyor-General, whose companions were Capt. Meade of H.M.S. Rattlesnake, H. Feltman, Arthur Barkly, son of the Cape governor Sir Henry Barkly, and the surveyor Daniel Krynauw. The absence of Charles Bell is attributable to his infirm constitution: "I would gladly volunteer to be of the party, but doubt my strength and health being equal to the effort".

Enjoying "every variety of Table Mountain weather",¹ De Smidt and his friends experienced both "burning heat and drenching rains" and a south-east wind so violent on the night of 25th October "that is was momentarily expected that the tent, though secured with huge stones piled round the sides and on the guy-pegs would be blown over the precipice".² On the evening of 7th November the weather was fair enough for the party to attempt a display of fireworks on the front summit which was "very pretty though the effect... was partly marred by the bright light of the moon".³

While Daniel Krynauw is known to have sketched a number of episodes relating to this expedition, there is also an ex-

1. Cape Argus, 1 November 1870.
2. P.H.C. Abraham de Smidt. Die Staatsamptenaar, April 1951.
3. Cape Argus, 8 November 1870.

tant water colour drawing by De Smidt of Platteklip Gorge - a reminder of the record he made on 28th October of the Brocken Spectre seen for the first time in South Africa on the east facing buttress of Table Mountain.

THE FORMATION OF THE SOUTH AFRICAN FINE ARTS ASSOCIATION, 1871

It was S.B. Barnard who first drew the public's attention to the paintings of Cape views by the newly-arrived professional German artist Wilhelm Hermann (1841-1916), when a selection owned by T.B. Bayley was exhibited at his studio on 15th, 16th and 17th February 1871.¹ Bayley was preparing to send these to the Royal Academy, having been encouraged in his taste for Hermann's style (one of the cognoscenti thought it was "entirely free from amateur crudities or established mannerism"²) by the British artist F.R. Lee, R.A., who had recently visited the Cape and been persuaded to part with a few of his own sketches "taken during his cruize".³

De Smidt had frequent contact with both artists and was repeatedly amenable to the constant advice sought from him on art matters by Bayley, whose poor health often confined him to his home at Wynberg and obliged him to rely on De Smidt's practical assistance in a number of ways. Many details of their mutual interests and acquaintances are to be found in a series of letters written by Bayley to De Smidt in 1870 and 1871⁴ and confirm an anxious desire to find "a place where pictures can be permanently fixed without risk",⁵ a problem Bayley thought more urgent than that of finding a suitable president or chairman for De Smidt's proposed fine arts association. In his letter of 13th December 1870 Bayley was adamant that he could not accept that position as suggested to him by De Smidt, and hinted that William Porter, Attorney-General of the Cape, might "take the lead" if "got at through Barnard and Fuller".

1. Standard and Mail, 14 February 1871.
2. Art at the Cape. Cape Monthly Magazine, March 1871.
3. Standard and Mail, 23 February 1871.
4. These are housed in the South African Library, Cape Town.
5. T.B. Bayley to A. de Smidt, 12 December 1870.

The first significant steps towards the formation of the Fine Arts Association were taken on 21st April 1871, at a meeting called by J.A. Fairbairn⁶ and held in the committee room of the Public Library. Those present were: The Hon. R. Southey, J. Steuart, Charles Bell, E.J. Jerram, Rev. Dr James Cameron, Abraham de Smidt, D. Tennant, Dr W.H. Ross, Daniel Krynauw and J.A. Fairbairn. The chairman on this occasion was J. Steuart. It was resolved that all those present, together with Sir S.S. Bell, T.B. Bayley and Dr Langham Dale, Superintendent-General of Education in the Cape, would form a committee to carry out the object of forming an Association; furthermore, it was carried unanimously "That a Working Committee be appointed consisting of Messrs. Bell, de Smidt, Krynauw and Fairbairn."⁷ These four enthusiasts met on 26th April, decided upon an annual membership subscription of ten shillings and issued a circular proposing "an Association for the Promotion of the Fine Arts in the Colony".

In order to further their aims, two articles had appeared in the Cape Monthly Magazine of March 1871 and another, written by De Smidt, in April. Under the heading "An Art Gallery for South Africa", he observed that "There is now amongst us a sufficient number of professional and amateur artists and connoisseurs... who have only to unite for the purpose of establishing an Art Society... incorporated by an Act of Parliament, if necessary; so that it may have among other powers conferred, that of custody of the works now in possession of the Public Library and other public institutions; and to make it a permanent and authorized recipient, for the benefit of the public, of donations and bequests in works or money". The problem of finding a suitable place for a gallery would be temporarily overcome, De Smidt hoped, by the assistance of the Library Committee who "would, perhaps, not object to place a room at the disposal of the society, in which the nucleus of a collection can be placed, and where meetings can be held at fixed and regular intervals... and occasional lectures delivered".

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6. James Alexander Fairbairn (1835-1898), son of John Fairbairn (1794-1864), was appointed to the civil service on 1st September 1857. On 30th May 1861 he became clerk of the Legislative Council.
 7. Minutes of the South African Fine Arts Association, 21 April 1871.

The first general meeting of members of the Association was held on 2nd August 1871, at the Agricultural Society's rooms in Cape Town. The chairman was the Hon. Richard Southey, Colonial Secretary. The committee reported that in reply to the circular distributed by Fairbairn about one hundred and twenty gentlemen had "signified their willingness" to become members of the Association. A general committee for the management of the Association was elected numbering fifteen members, of whom De Smidt, T.B. Bayley, Daniel Krynauw, Charles Bell and Dr. W.H. Ross all received the highest number of votes.

On this occasion twenty-two Rules were proposed by the committee, the sixth reading as follows: "The Committee to provide for the holding of Annual Exhibitions of Works of Art, being either the productions of Professional Artists and Amateurs or the Property of Private Individuals lent to the Association for Exhibition. All Works of Art presented to the Association on Trust, or for Exhibition to be submitted to a Special Committee to decide upon whether they shall be accepted or declined". On 29th August 1871 the committee reported that the Governor, Sir Henry Barkly, had consented to be President of the Association.

THE FIRST SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1871

Planned to open on Wednesday 29th November 1871,¹ the exhibition was postponed until Monday 4th December, the weather during "the last week having proved unfavourable for the conveyance of Pictures from the country".² The sub-committee for making the arrangements and selecting the works of art were J.A. Fairbairn, secretary of the Association, Daniel Krynauw, treasurer of the Association, Dr W.H. Ross, Rev. T.E. Fuller and Abraham de Smidt.³

The exhibition took place at the "fine lofty apartments" formerly occupied by the Cape Town Club in the General

1. Standard and Mail, 4 November 1871.

2. Ibid., 28 November 1871.

3. Minutes of the South African Fine Arts Association, 29 August 1871.

Estate and Orphan Chamber Buildings in Adderley street. More recently they had been utilized by Wilhelm Hermann who in April 1871 had begun to receive pupils "for instruction in Drawing and Painting in Oil and Water Colour".⁴

No official ceremony took place at the opening which was fairly well attended. The hours of opening were from 10 a.m. until 6 p.m. every weekday except Tuesday (when it was opened at 1 p.m.), admission was free to members of the Association who paid an annual subscription of at least ten shillings and the charge to non-subscribers was one shilling.⁵

In the words of De Smidt, who was the author of a critical article published in the Cape Argus on 9th December 1871, it was the committee's "first effort to place before the public a really good collection of works of art" and "to narrow the exhibition to pictures selected by a sub-committee appointed for that special purpose, instead of accepting whatever works their owners might choose to send; and the room being small, in comparison with former locales, furnished the best possible plea for rejecting unsuitable objects offered by persons ambitious of figuring in the catalogue, or impressed with a mistaken idea as to the value of their paintings".

As a result of this "exclusive policy" it was claimed that the exhibition was superior to former ones," in a great measure owing to the presence of a considerable number of works never before exhibited", and in particular to the collection of the British landscape painter F.R. Lee, R.A.,⁶ who had visited Table Bay previously and whose arrival now in his yacht Kingfisher "was most happily timed".

The possibility that De Smidt and the rest of the committee members were expecting Lee cannot be disregarded, yet it is certain that the actual date of his arrival could not be calculated and there was undoubtedly an element of

4. Standard and Mail, 4 April 1871.

5. Catalogue of the first exhibition of the South African Fine Arts Association, 1871. Cape Town, 1871.

6. Lee exhibited at the Royal Academy between 1824 and 1870.

surprise and delight at his pre-eminent contributions which were the focal point of the exhibition and included a number of "outdoor, rough pencil sketches" shown especially for the benefit of students. Of Lee's paintings De Smidt wrote: "It is a pity... they did not come in time to admit of their being placed in the large room. The hanging committee had, therefore, no alternative but to exhibit them among the productions of local artists, amateurs, and students, several of whose attempts are consequently in some degree put out of countenance by the close proximity of the mature work of an accomplished master of landscape".⁷

As in previous exhibitions a number of works were received "too late for the catalogue". As far as known, Lee exhibited nine of his works, another five were shown by T.B. Bayley, one by Captain Wilson (Port Captain of Table Bay) and "The Long Ship's Lighthouse and Land's End" (Cat. No.27), a small picture hung "directly over the chimney-piece", was the property of De Smidt. This was said to be the "study" for the larger painting of the same title which belonged to Lee (Cat. No.156) and which had been exhibited at the Royal Academy in 1870.⁸ On the death of T.B. Bayley on 29th December 1871, De Smidt was bequeathed Lee's "The Lower Fall of Moness, Birks of Aberfeldie" (Cat. No.13), an oil painting which thereafter cannot be traced as an exhibit until the South African Fine Arts Association exhibition in 1889. In that year De Smidt was also in possession of Lee's "The Upper Fall of Moness, Birks of Aberfeldie",⁹ a picture which was not apparently displayed at any exhibition after 1871.

It is noteworthy that on 24th January 1872 a special meeting of the general committee was called to discuss Lee's generous offer to sell to the Association for £300 the paintings and drawings he had exhibited. His proposal,

7. Cape Argus, 9 December 1871.

8. A. Graves. The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904. v.3, p.18. Reprint, 1970.

9. Catalogue of Pictures to be sold for account of Mr. A. de Smidt. 1889.

made to De Smidt four days earlier, read as follows:
 "Considering the disappointment expressed by you at not being able to retain my Pictures and sketches for the benefit of the "Fine Arts Society" and my desire to be of use to your Institution and thereby leaving some remembrance of myself in my Works, at Cape Town, I beg to propose that Three of the Pictures shall be purchased for 100 £ Each. The fourth, whichever it may be, I will present, together with all the Oil Sketches & Pencil Drawings, to the Society, to be placed with the Pictures so purchased in your permanent Gallery whenever it is built, for the use and benefit of Art Students & the Public generally".

It did not, however, meet with a ready acquiescence and being unwilling to await the further consideration of a general meeting, Lee sold his pictures for £450 to the French Consul, M. Lanen.¹⁰ In keeping with the rules of the exhibition Lee was charged five per cent commission on the purchase price. Two members of the committee, Dr. W.H. Ross and Dr. James Cameron, remembering "Mr. Lee's kindness in lending these pictures to the Association",¹¹ concurred in a motion to suspend the rule in Lee's case, but the majority voted against it.¹²

In seeking to raise the artistic level of the exhibition the committee did not underestimate the difficulties involved, especially for those "entrusted with the unenviable task of hanging" who were, wrote De Smidt, "sadly hampered by the eccentricity of one or two contributors, the result of which has been that the principle side of the large room is occupied by small subjects, which, by virtue of intrinsic excellence, and minuteness and finish of detail, ought to have been hung on the line, as it is called, or directly on a level with the eye".¹³ It was fortunate, indeed, that "only in one single and remarkable

10. Minutes of the South African Fine Arts Association, 6 February 1872.

11. Ibid.

12. Minutes of the South African Fine Arts Association, 13 February 1872.

13. Cape Argus, 9 December 1871.

instance was the application for the loan of works met by a decided refusal".¹⁴

The sub-committee's preferment of "quality" rather than "quantity" is obvious in the largely reduced sum of works; in comparison with the four previous exhibitions the collection was the smallest, comprising less than two hundred and fifty in totality.

The ascendancy of the English school was conspicuous in several water colours by the celebrated John Varley (1778-1842), owned by G.E. Goodban. Those landscapes with indistinguishable titles may have been the same compositions shown in 1858 (Goodban was not an exhibitor in 1866 due to his absence on leave from the Colony), but there were at least two appearing for the first time: "Harlech Castle" (Cat. No.47) and "Eagles Nest" (Cat. No.63). Single works by E.J. (Edgar John) Varley, an exhibitor at the Royal Academy between 1868 and 1887, and A. (Albert Fleetwood) Varley (1804-1876), were also contributed by Goodban who was himself represented by only two paintings: "The Simplon Pass" (Cat. No.166) and his residence "Springfield Cottage, Wynberg" (Cat. No.202).

The English school was also predominant in the collection of paintings belonging to T.B. Bayley, including several Italian landscapes in water colour by F. Dickenson which are today in the South African National Gallery. These have been incorrectly attributed to the portrait painter Lowes Cato Dickenson (1819-1908), in The Picture Collection of Thomas Butterworth Bayley, Africana Notes and News, v.19, no.8, December 1971.

Several productions of the English historical and portrait painter William Fisk (1796-1872) were the property of the artist's son, the Rev. G.H. Redmore Fisk (1828-1911),^{14a} a clergyman of the Church of England appointed at the Cape in 1850 and for many years Chaplain to Convicts. In the early 'sixties he was a neighbour of W.A.J. de Smidt at

14. Ibid.

14a. Death Notice: M.O.O.C. 6/9/674. Cape Archives.

Green Point. In 1876, "as a memorial of his father's talent", he was the donor of fifteen of William Fisk's works, to be held in trust for the Cape public "for the purpose of forming part of a permanent National Gallery at the Cape of Good Hope".¹⁵ The most famous of the group was "The Attempted Assassination of Lorenzo de Medici in Florence", which was exhibited at the Royal Academy in 1839.¹⁶

New additions to the collection of Dr. W.H. Ross and his wife could be seen to advantage in "View of Surrey" by Copley Fielding (1787-1855) (Cat. No.65) and in other landscapes by British artists, only one of which, "Derwent-water" by J.W. Ferguson (Cat. No.85), had been shown in 1866. It is of interest that at the end of 1881 the committee of the South African Fine Arts Association asked De Smidt to attend a sale of Ross's pictures on its behalf and that De Smidt's purchases amounted to £18.¹⁷

In addition to the work by Lee noted in a previous paragraph, De Smidt showed his two favourite pictures: D'Oyley's "Scene in the Highlands" (Cat. No.19) and Lees' "Winter Morning" (Cat. No.99). His "Peace and War" (Cat. No.105), a copy by C. Gow from the original in the National Gallery, was shown for the second time and said to have been "pronounced by Redgrave to be the best ever made, and its value is now considerably enhanced by the injury which the original has since sustained in consequence of bad cleaning".¹⁸ Completing De Smidt's cluster were "Fisherwomen on the Coast of Normandy" (Cat. No.150) by De la Croix and "Wreck of the Abercrombie Robinson" (Cat. No.89) by Butland, which the Cape Argus of 19th December 1871 attributed to Kendrick and which "hung so high that it would require a tall ladder to examine it properly". Bowler showed this picture in 1852 and 1858, having apparently bought it from E. Christian who put it up for sale

15. Minutes of the South African Fine Arts Association, 12 September 1876.

16. Graves, op.cit.

17. Minutes of the South African Fine Arts Association, 11 January 1882.

18. Cape Argus, 12 December 1871.

at the 1851 exhibition. De Smidt probably acquired it from Bowler's estate in 1870.

A leading article in the Penny Post of 22nd September 1871 has asserted that there was no lack of ability among artists at the Cape, but "it labours under a stigma - it is "colonial". If the allusion to "colonial productions" was excluded, the writer stated, then "shortly we shall hear of a properly organized Art Gallery".

There is a noticeable absence of the word "colonial" in the newspaper critiques of 1871 and an unusually cautious approach to criticism of Cape Town artists. Under the heading "The Local Work", the Cape Argus of 21st December wrote: "The task is a very delicate one, since in a small community where there are only one or two professional artists and as many amateurs, criticism is a little invindicus, or at all events, runs the risk of not being kindly received". The Standard and Mail of 14th December 1871 opined that "amateurs are always supposed to be exempt from criticism" and "we leave it to the visitors to decide as to their respective merits".

The number of local works made up more than a third of the entire collection and represented some twenty-three artists including the deaf and dumb student John Brown whose dozen drawings had been sent from the Liverpool School of Art by himself "for inspection and acceptance of the friends who have assisted him".¹⁹

The principals were Wilhelm Hermann and William McGill, both professional artists whose teaching careers were believed to be especially creditable to the educational aspects of the Fine Arts Association.²⁰ In fact it was hoped that Hermann would fill the gap left by the death of Bowler in 1869 and make the Cape his permanent home,²¹ while McGill was looked upon as "determined to present as

19. Standard and Mail, 14 December 1871.

20. Cape Argus, 5 December 1871.

21. Art at the Cape. Cape Monthly Magazine, March 1871.

literal copy of nature as possible"²² in his fifteen pictures of views in and around the Cape Peninsula.

There was also a large collection of works by Bowler from his estate, as a "fitting recognition of his great services to the Colony in promoting and fostering a love of art among its inhabitants".²³

None of the five works of De Smidt was exhibited by himself, all being the property of his friends and patrons, and there was no criticism of them in either of the newspapers mentioned above. The pictures were "Westbrook" (Cat. No.141, owner: General Hay); "Montagu Pass" (Cat. No.158, owner: Rev. T.E. Fuller); "Tradouw Pass, Convict Station" (Cat. No.159, owner: J.J. Barry); "Altes Schloss, Baden-Baden" (Cat. No.201, owner: A. Montagu); "Tradouw Pass, from the Cave" (Cat. No.203, owner: J.J. Barry).

EXHIBITORS AT THE FIRST SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1871

* denotes Colonial artist

Mr H.M. Arderne, Mr J.H. Ashley, Mr T. Baines,* Sir Henry Barkly, Mr S.B. Barnard, Mr J.J. Barry, Mr T.B. Bayley, Sir S.S. Bell, Bishop of Cape Town, Mr W.L. Blore, Estate of T.W. Bowler,* Mrs Bowler, Mr John Brown,* Mr S. Bushell, Dr James Cameron, Mrs Crichton, Mr A. Dalziel,* Mr J.D. Den, Mr Justice Denyssen, Miss Denyssen,* Mr A. de Smidt,* Miss de Smidt, Adv. de Villiers, Dr H.A. Ebden, Mrs H.A. Ebden,* Mr J.B. Ebden, Rev. G. Fisk, Mr W. Foster, Rev. T.E. Fuller, Mr Gibb, Mr G.E. Goodban,* Mrs Goodban,* Gen. Hay, Mr W. Hermann,* Dr Hiddingh, Mrs Home, Mrs E. Hull, Mr J.J. Hurlingh,* Mrs Hutchinson, Mr Jerram, Mr J. Kirkman, Miss Laws,* Mr F.R. Lee, R.A., Legislative Council, Capt. Lempriere, Mr R.B.F. Lowe,* Mr W. McGill,* Sir Thomas Maclear, Miss A. Maclear,* Mr C.J. Mandley,* Mr C.J. Manuel, Mr P. Marais, Mr A. Montagu, Mr J. Montagu, Mr J. Moore, Mr W.E. Moore, Mrs Musgrave, Mr H. Oberg,* Mr H.J. Pauling, Mr P. Penketh, Mrs Penketh,* Mr J. Philip, Mr J.G. Pietersen, Mr H. Reeler, Mr R.M. Ross, Dr W.H. Ross,

22. Standard and Mail, 12 December 1871.

23. Ibid.

Mrs W.H. Ross, Mrs Rutland, Mr W. Schröder,* Mr L.A. Serrurier, Capt. Swiney, Mr D. Tennant, Mrs C.N. Thomas,* Mr S. Tonkin, Mr C. Watermeyer, Capt. Wilson, Mr F. Wollaston, Miss Wollaston,* Mr Lee Wright,* Mrs Lee Wright.*

THE SECOND SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION,
CAPE TOWN, 1872

The second exhibition was opened on 21st August 1872, by an address from Charles Bell who was shortly to retire as Surveyor-General and leave the Colony. The opportunity to thank Bell publicly for his valuable services to the fine arts was fittingly seized upon by Dr James Cameron and Dr Langham Dale, who were confident that in the absence of "men of wealth and leisure" only the devotion of "gentlemen high in official life" could achieve the beneficial results of such movements as the Fine Arts Association.

The working committee charged with making all the arrangements for the exhibition were: Rev. T.E. Fuller, G.E. Goodban, Dr W.H. Ross, J.A. Fairbairn, Daniel Krynauw and De Smidt.

At a rent of £4 per month they continued to appropriate Hermann's room and gallery with the provision "that he be entitled to the use of the Room for his classes twice a week - and for his own purposes when the Exhibition is not open".¹

Some extra fittings had been constructed, including a sloping ledge for unframed water colours,² and the entrance fee for non-subscribers was one shilling. It had also been resolved "that schools, accompanied by a Teacher, there not being more than ten pupils, shall be admitted half price".³

In the absence of a printed catalogue,⁴ it is impossible to become acquainted with the minutiae of the collection.

1. Minutes of the working committee of the South African Fine Arts Association, 25 June 1872.

2. Ibid.

3. Ibid.

4. Repeated attempts to find such a document have been unsuccessful.

The Association's annual report of 1873 disclosed that the exhibition "though not attracting as many visitors as that of 1871, was on the whole well attended. It differed in character from the first exhibition chiefly in the number of portraits exhibited..." Seemingly many of the imported works shown in 1871 were shown again and the "principal additions" were a valuable series of portraits by Sir Peter Lely, Sir Godfrey Kneller, Sir Thomas Lawrence, Hoppner and other great artists, being family portraits recently received from Scotland by the Hon. Mr Graham, Collector of Customs.⁵

It is clear that F.R. Lee, R.A., was represented by at least two of his works. The Cape Argus of 29th August 1872 referred to his "Loch Tay" (no.62) and the Standard and Mail of 24th August 1872 alluded to his "Solitude" (No.73). Both pictures had been displayed by Lee in 1871 and were now the property of M. Lanen. It is noteworthy that Lee was reported in the Standard and Mail to have arrived in Table Bay at the end of September 1872, giving rise to the possibility that he was also present at this second exhibition which did not close until towards the end of October.

Local newspaper reviews, although brief, and the minute book of the Fine Arts Association are in some measure useful sources of information as regards local productions which were far fewer in number than the committee had anticipated. One report observed that the exhibition was not representative as there were no "works from nature" by students.

As an encouragement the committee determined upon offering eleven monetary prizes for work "produced in the Colony", any work previously exhibited not being eligible for competition. The judges were De Smidt, Charles Bell and G.E. Goodban,⁶ who was seasonably also a prominent instrumentalist at the Cape Town Musical Society concerts.

5. Standard and Mail, 20 August 1872.

6. Minutes of the South African Fine Arts Association, 4 June 1872.

Only twenty-eight paintings were entered for competition,⁷ and the results were largely disappointing. In the judges' report delivered to the general committee on 3rd August 1872 there is evidence that only six prizes were awarded and that in the remaining five categories either no works had been entered or the works did not reach a "sufficiently high standard".

Wilhelm Hermann won the first two prizes, i.e. for the best oil painting ("Sunset at Sea Point", No.14) and for the best water colour painting ("View of Camps Bay, No.66), while the prize for the best water colour painting by an amateur went to William Schröder for his "Portrait of a Bushman from Life" (No.57). Apparently Hermann had no competitors and his "walk-over" was a matter of regret in some places. The Standard and Mail of 24th August 1872 hoped "that in future exhibitions the chief prizes will not be taken without competition".

A Mr A. MacCallum won the prize for the best pencil or crayon drawing, by students or amateurs, with his "drawing of a head after the Antique" (No.68), and Mrs Charles Neumann Thomas (wife of the Compiler of Index Maps in the office of the Surveyor-General and sister of Dr W.H. Ross) won the prize for the best copy of a water colour painting. Her picture was "A view of Table Mountain and the Devil's Peak from Wynberg" (No.75) and the judges "had some difficulty in making an award under this class as almost all the works entered evince considerable merit". It is of interest to note that Mrs Thomas (Ellen Hamilton Ross, 1844-1906⁸) was a former pupil of Thomas Bowler and a lifelong friend of De Smidt. At the previous exhibition (1871) she had shown two views, viz "Kalk Bay" (Cat. No.139) and "Rocks at Sea Point", a copy from a sketch by Hermann (Cat. No.187).

There was only one class for photographs and the prize was won by S.B. Barnard for his "views in the neighbourhood of Cape Town".

7. Standard and Mail, 27 August 1872.

8. Death Notice: M.O.O.C. 6/9/554. Cape Archives.

De Smidt presumably did not enter any of his own works for competition. The Standard and Mail⁹ wrote that "the largest and we think the best local exhibitor is Mr de Smidt who contributes five works". Only two of them were mentioned: "Michell's Pass" (No.49), "a really delightful piece of painting", and "Knysna River" (No.44), "an early sketch and if Mr de Smidt were to paint it now the mountains would be less puddingy..."

The Cape Argus¹⁰ intimated that the "admirable productions" of De Smidt, Daniel Krynauw and others showed an extensively "Bowleresque" style "with various modifications" and at the same time indicated that several views by Bowler had again been included among the Cape landscapes.

Goodban once more contributed his "Springfield House" (No.36), a "difficult subject" which was linked with the recollection of a "similar scene thereabouts by Sir Charles D'Oyley... his drawing left us unsatisfied".¹¹

Before the end of 1872 the Association's first "gallery" was taken over by the government for the Crown Lands and Public Works department¹² and in 1874 it was leased to the photographer J.E. Bruton.¹³ More than two years elapsed before the third exhibition took place in conjunction with the opening of the Art Gallery in New street, Cape Town, in 1875.

THE BAYLEY BEQUEST AND THE NEW STREET PROPERTY

When T.B. Bayley died on 29th December 1871 he bequeathed forty-five pictures in trust to De Smidt, for the purpose

9. Standard and Mail, 27 August 1872.

10. Cape Argus, 31 August 1872.

11. Ibid.

12. Annual report of the South African Fine Arts Association, 1873.

13. James Edward Bruton (1838-1918), formerly of Port Elizabeth, opened his 'Photographic Art Gallery' in Cape Town in June 1874. Dictionary of South African Biography, I. (1968).

of forming a nucleus of an Art Gallery, and £500 towards a building fund with the provision that a further £1500 be raised within eighteen months after his death.¹ The formation of a permanent art gallery and art library had been the first objective of the South African Fine Arts Association since the provisional committee's report to the first general meeting held on 2nd August of the same year; henceforward there devolved upon the committee an onerous undertaking to establish a gallery in terms of Bayley's conditions, for those that could be called upon to subscribe were "chiefly men of moderate means".²

Notwithstanding the difficulties encountered in raising the required sum and procuring a suitable site for its permanent collection, a positive step was taken when a property in New street, Cape Town (now Queen Victoria street), known as "Z.A. Maatschappy tot nut van 't Algemeen", was first rented and later purchased for £1600 by the Association. This occurred towards the end of 1873, after De Smidt and Dr W.H. Ross had reported on the building's "adaptability... to the purposes of the Association". Some of its more advantageous features were that "it is not exposed to the South-East dust, it has large halls and rooms which may at once be fitted up for galleries, and it is in the immediate neighbourhood of the Public Library, Museum, Botanic Garden, and the site of the proposed new Houses of Parliament".³

ABRAHAM DE SMIDT AS SURVEYOR-GENERAL, 1872

On Charles Bell's retirement De Smidt assumed the office of Surveyor-General. His appointment dated from 1st December 1872 and his salary was £600 p.a.¹ The new Assistant

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1. R.R. Langham-Carter. The picture collection of Thomas Butterworth Bayley. Africana Notes and News, v.19, no.8, December 1971.
 2. A. de Smidt to Capt. Daniel Bayley, 20 January 1872. South African National Gallery archives.
 3. Report of the South African Fine Arts Association for the year 1873.
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1. Cape of Good Hope Blue Book, 1872.



Hermina Geertruida Overbeek,
second wife of Abraham de
Smidt.

Surveyor-General was John Templer Horne who had risen from the ranks since his appointment as fourth clerk in 1854² and whose sister was to become the second wife of G.E. Goodban. In connection with these promotions De Smidt's colleague Leopold Marquard, while remaining Examiner of Diagrams, was recommended for an increase of salary and retained his precedence over Horne.³

ABRAHAM DE SMIDT: MARRIAGE TO HERMINA GEERTRUIDA OVERBEEK, 1875.

On 30th June 1873 De Smidt's wife died at her father's residence in Cape Town and two years later, on 7th April 1875, the year in which he was appointed Land Expropriation Commissioner for Colonial Railways in conjunction with his duties as Surveyor-General, De Smidt was married to Hermina Geertruida (Gertrude) Overbeek, the youngest child of J.C. de Witte Overbeek of Cathcart Villa, Cape Town. The ceremony took place at the Dutch Reformed Church in Wynberg, the officiant being the Rev. Dr A. Faure.¹ A former chief clerk in the Colonial Office and actively engaged in the service of several local institutions, De Smidt's father-in-law had the previous year presented the art library with the superb "Lives of most celebrated painters", in six quarto volumes.²

From about the time of his first wife's death until 1876, De Smidt had let "Groote Schuur" to the governor as a summer residence. After his second marriage he was persuaded to return to his estate where he lived until he disposed of it towards the end of 1878.

2. Cape of Good Hope Blue Book, 1855.

3. C.O. 5416. Cape Archives.
Horne succeeded Marquard as Surveyor-General in 1892.

1. Cape Argus, 13 April 1875.

2. Minutes of the South African Fine Arts Association, 20 June 1874.

The Association's third exhibition was held at the
New Street premises very readily, the Committee having spent
not on 10th May 1875 "to carry out with alterations their
or any other the Association to hold an exhibition or
even at present".

The printed Catalogue¹ shows a committee of fifteen, the
same size as that of 1871, and consisting of Smith, with four
other members, J. B. Fairbridge, J. B. Gordon, Dr J. B. Hilling,
and J. B. C. Gordon being the place of Mr. J. B. Hilling,
J. B. C. Gordon, J. B. C. Gordon, J. B. C. Gordon, J. B. C. Gordon.



"Groote Schuur" at the time it was let to Sir
Henry Barkly.

1. Catalogue of the third exhibition of the South African
Art and Archaeological Society, 1875. Cape Town, 1875.

2. *Star and Herald*, 20 April 1875.

3. *Star and Herald*, 20 April 1875.

4. 1875.

THE THIRD SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION,
CAPE TOWN, 1875

The Association's third exhibition was postponed until the New street premises were ready, the committee having resolved on 19th May 1874 "to carry out such alterations first as may enable the Association to hold an Exhibition as soon as possible".

The printed catalogue¹ shows a committee of fifteen, the same size as that of 1871 and including De Smidt, with four new members, C.A. Fairbridge, G.E. Goodban, Dr J.M. Hiddingh and Rev. G. Ogilvie taking the place of Rev. T.E. Fuller, Charles Bell, Rev. James O'Haire and the late T.B. Bayley.

When the Gallery was opened on 21st April 1875 ("an event of National importance"²) visitors were confronted by the prospect of a "fine suite of rooms or corridors in which the art treasures that adorn the walls are shown off to great advantage, the light being judiciously subdued and its admittance carefully regulated".³ The large gathering, "with ladies predominating to a large extent",⁴ was addressed by the Dean of Cape Town in the presence of the governor, Sir Henry Barkly, who had also been associated with the opening of the art gallery in Melbourne.

The three hundred and fifteen works listed in the catalogue (and the many which arrived after the printing had been completed) were arranged in three galleries and an ante-room: Gallery No.1 comprised mainly oil paintings, the largest portion of the Bayley Bequest to the Fine Arts Association mingling with the consolidating presentations of faithful members William Porter, T. Mostert, J. Stein, D. Tennant, A. de Smidt and the late J.B. Ebdon; Gallery No.2 contained a seemingly miscellaneous collection of engravings and paintings; Gallery No.3 "which seems to be the favourite lounge with the lady visitors", was a large

1. Catalogue of the third exhibition of the South African Fine Arts Association, 1875. Cape Town, 1875.

2. Standard and Mail, 22 April 1875

3. Cape Argus, 22 April 1875.

4. Ibid.

one filled by water colours, photographs (those of Amsterdam and its masterpieces in art contributed by Mrs. Koopmans were highly appraised while not appearing in the catalogue), and the majority of works by local artists; the Ante-Room was the repository of another miscellaneous group.

In general criticism of the pictures was by no means stringent, they having been "so judiciously mixed" that discrimination was denounced as "ungracious".⁵ More attention was paid to the general effects of the exhibition, such as the variety of pictures, the temperature of the rooms, the "civility" of the attendants and the "cheapness" of the catalogue, all factors considered inducive to a good attendance and "in consequence of the annual cleaning going on at present" at the Public Library and the cold, wet weather.⁶

Non-subscribers were charged an entrance fee of one shilling. The Association's annual report for 1875-6 furnished the following statistics: attendance was 1410 during the whole period, i.e. from 21st April until 3rd July, and during the last week of June, when the public were admitted free, the number of visitors was 893. During the last few days, when the entrance fee was reduced to sixpence, the attendance was 175. It was finally calculated that 244 visitors had paid, excluding the annual subscribers, and that the expenses of the exhibition had amounted to £85, without the sum spent on fitting up the gallery. This, and the "knowledge of the inconvenience to which owners of works of art are put in having to strip their walls of their valuable pictures..." were the reasons given for not holding another exhibition "within the year".

One of the marked features of the 1875 exhibition was the bias towards the English school of painting and its Romantic aspect, seen largely in the Bayley Bequest and the substantial collections of Dr W.H. Ross, J.R. Ross (a brother of Dr Ross), Rev. G. Fisk, Daniel Krynauw and J.C. Juta, well known publisher and bookseller, who also owned a number of works by T.W. Bowler.

5. Cape Argus, 1 June 1875.

6. Ibid.

De Smidt was not as conspicuous an exhibitor as those mentioned above, two of his four contributions being productions in oil by Edwin Meadows - "Lausanne" (Cat. No.83) and "Lyons" (Cat. No.87). M. Dunant's "Lake of Lucerne" (Cat. No.186) and an unidentified artist's "The Wishing Well" (Cat. No.196) were both water colours. De Smidt's own works (both water colours), were "Lion's Head, from Kasteel's Poort" (Cat. No.197) and "The Cape of Good Hope" (Cat. No.218), and although of prime quality were of minor quantity in comparison with those of Wilhelm Hermann, whose latest style was regarded as an improvement on his former representations, and who was the only other Colonial artist of established calibre at this event, excepting William Schröder who showed only one work.

Hermann was, in fact, now earning a living as a photographer, in a studio at Stalplein opposite Government House where the results of his photographic studies during his recent European tour were receiving much publicity.⁷ It is likely that a group of foreign landscapes painted and introduced to this exhibition by Hermann were inspired by journies in Germany, Switzerland and Norway.

EXHIBITORS AT THE THIRD SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1875

* denotes Colonial artist

Mr T. Anderson, Mr W. Anderson, Miss Anderson, Mr J. Ansdell, Mr H.M. Arderne, Mr D. Arnold, Mr H. Barclay, Mrs Barclay,* Lady Barkly, Mr S.B. Barnard,* Very Rev. Dean Barnett-Clarke, Bayley Bequest, Bishop of Cape Town, Dr Bleek, Mrs Blore, the late T.W. Bowler,* Mr W. Brounger, Mr J.E. Bruton,* Mr M. Butler, Mr Buyskes, Central Hotel, Mrs E. Chiappini, Mr E.M. Cole, Sir Arthur Cunynghame, Mrs A. Davidson, Mr A. de Smidt,* Mr W. de Smidt, Miss de Wet, Col. Dumaresque, Miss Dunn,* Dutch Club "Aurora", Dr H.A. Ebdon, Mr J.A. Fairbairn, Mr C.A. Fairbridge, Fine Arts

7. At this address Hermann opened his "Artistical Studio" on 1 November 1874 and his Photographic Studio on 30 December of the same year.
Cape Mercantile Advertiser, 17 October 1874; Cape Argus, 29 December 1874.

Association, Rev. G. Fisk, Mrs Fisk, Mr G.E. Goodban, Capt. Grenfell, Mrs Haupt, Mr Hawkesly, Mr Hays,* Mr W. Hermann,* Mr Holst,* Mr J. Horn, Mr J.C. Juta, Mr J.C. Koopmans, Mr D. Krynauw, Miss Liesching, Mr Lowe, Mrs Lowe,* Mr J. McGibbon, Mr C. Macleod, Mrs Mann, Mr J.R. Marquard, Mr L. Marquard, Mr P.D. Martin, Capt. Mills, Mr Morton, Mrs Musgrave, Mr J. Noble, Mr Power, Public Library, Mr Randall, Miss Redelinghuys, Capt. Risler, Mr J.R. Ross, Dr W.H. Ross, Mrs W.H. Ross, Mr W. Schröder,* Dr Stewart, Mr D. Tennant jr., Miss Tothill,* Mr R. Trimen, Mrs F.S. Watermeyer, Mr G. Watermeyer, Mr G. Wentzel, Col. Westmacott, Mr Alex. Wilson, Dr Wood,* Mrs W.N. Wood, Dr Wright.

THE FOURTH SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1877

Due to take place earlier in the year, the opening of this exhibition was postponed until the 14th May 1877 owing to "two mild cases of Scarlatina" in the Custodian's family¹ and moreover was somewhat adversely affected by the wintry weather. A small attendance of visitors on that day and the gloominess of the rooms under the failing light now weighed heavily against the New street premises and evoked the impression that it was "ill-adapted for the purpose of an art gallery".²

With the knowledge that previous exhibitions had practically exhausted all the private collections in and around Cape Town, the first intentions of the working committee, as laid down in the Fine Arts Association's minutes of 3rd November 1876, were to hold an exhibition of local works and to present ten prizes in order to encourage a greater interest in the Association and to stimulate pupils and teachers. Those responsible for this resolution and the idea that an attempt should be made to "hold an Exhibition

1. Minutes of the South African Fine Arts Association, 8 March 1877.

2. Standard and Mail, 15 and 19 May 1877.

on the Kensington Museum principle"³ were Henry Piers, who became secretary on 28th March 1878, G.E. Goodban, J. Fairbairn, Dr W.H. Ross and De Smidt, who moderately advocated that "a sum not exceeding £30 be set apart for Prizes",⁴ which would take the form of medals and certificates to be designed by members of the committee themselves.

Although the number of works entered for competition were few, the large number of local works for exhibition convinced the committee that amateur talent was indicative of progress and, in respect of some additional contributions from the Eastern Province, that interest in the study of art was being more widely felt.⁵

The minutes of the working committee's meeting on 15th November 1876, setting out formal procedures in connection with the competition, clearly stress the committee's motivations towards stricter conditions in the circuit of picture acceptances than those previously in force, and perhaps supply a reason for the eventual lack of competitive spirit; the fact that every picture sent in had to be framed would almost certainly have deterred an impecunious student or artist of limited means. In the case of students, it was necessary for their masters to attach a certificate affirming the bona fides of their productions, all of which must have been executed in the Colony. In all classes no works previously exhibited were eligible for competition and "Each picture must be accompanied by a statement in writing giving name of subject, the class of prize competed for and the mark of competitor and by a separate envelope giving name and address with mark outside".

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3. The Association's annual report presented at the annual general meeting on 2 May 1877, referred to the committee's hopes to add to the "attractiveness and usefulness" of the exhibition a collection of objects d'art on the South Kensington Museum principle. The practicability of such a display was, however, precluded by the deficiency of glass cases, a supply of which could not be obtained in time for the opening.
 4. Minutes of the South African Fine Arts Association, 8 November 1876.
 5. Report of the South African Fine Arts Association, 1878.

De Smidt was the successful competitor in Class 2, open to professionals and amateurs, in which section the gold medal was awarded to him for his water colour painting of "Michell's Pass" (Cat. No.221), owned by the Hon J.X. Meriman. The winning title, while not named in the Association's minutes, is inferred from a comment on De Smidt's pictures in the Standard and Mail of 22nd May 1877, where a critic wrote that "all are good and show the master hand" and "we should certainly have given preference to number 190 over number 221 had we been among the judges". (The judges were De Smidt, Capt. Grenfell, G.E. Goodban and, as reserves, Rev. T.E. Fuller, H. Piers and the Dean of Cape Town). Number 190 was, however, a water colour titled "The Cape of Good Hope", possibly the work of similar title featured in the previous exhibition and quite accountably therefore not eligible for competition. De Smidt's other contributions were "Lion's Head from Kasteel's Poort" (Cat. No.172), probably that which he showed in 1869 and 1875, and "Table Mountain from Camp Ground, sunset" (Cat. No.196) which was apparently a work seen in public for the first time.

Regarding a work by De Smidt which did not appear under his name in the printed catalogue,⁶ the same issue of the Standard and Mail noted that among the works exhibited by the Drawing Club, De Smidt's "The Lion's Head, lit by the rising sun" was "evidently the study for No.172 already noticed". Under the heading "Works Exhibited By Drawing Club", sixteen unnumbered items in the catalogue reflected the collective enthusiasm of several unnamed persons whose proposals to form a sketching club had been placed by Capt. Grenfell before the working committee on 31st July 1876, when it was decided "to give space for the exhibition of the Club pictures and to afford every opportunity for study to members in the Art Gallery".

A further contribution by De Smidt is shown under the heading "Miscellaneous", where the artists' names were all attributed. This was "The Twelve Apostles and Lion's Head. Sketch from Oude Kraal".

6. Catalogue of the fourth exhibition of the South African Fine Arts Association, 1877. Cape Town, 1877.

The committee awarded only four prizes in the shape of medals, the recipients besides De Smidt being William Schröder, who won the gold medal for the best oil painting in the open class, Mrs Schröder (William's wife), who won a silver medal for the best water colour by an amateur, and Mrs H. Collison, who won a silver medal for the best model - a bust of Ariadne, exhibited by her husband.⁷

There being no recorded statement of the titles of the Schröders' prize-winning works, it is a matter of supposition that they were Schröder's "Malay Blind Beggar", the only oil by him listed in the catalogue (No.22), and his wife's "Vallola Purpurea - Berg lily of the Knysna" (Cat. No.218), which was her only show piece. Before the exhibition closed Schröder was made Custodian of the fine arts gallery, at the same time continuing to work in the studio of S.B. Barnard as a photographic colourist.^{7a} Receiving the news of his appointment joyfully, the Cape Times of 21st June 1877 confidently predicted that Schröder's "artistic taste will be of service in making this gallery that popular institution which it deserves to be".^{7b}

At a cost of £12.2.0, the arrival of the medals from England was delayed until November 1878, by which time preparations were already in hand for the next exhibition.

It has not been ascertained whether Wilhelm Hermann did in fact "compete for painting" with De Smidt, as it was mysteriously declared he would in the minutes of 29th March 1877,

7. Minutes of the South African Fine Arts Association, 19 November 1878.

7a. Whatever Schröder may have learnt from Barnard about the technicalities of photography (he was in charge of the studio from June until November 1876 when Barnard was overseas), unlike other artists he appears never to have had any use for it professionally. The following notice was published in the Cape Mercantile Advertiser on 23rd October 1875: "Mr. W.H. Schröder begs to notify (as he has been mistaken for some individual who photographs on Sundays), that he is not a photographer, and will thank persons for the future neither to call at his residence, 61, Caledon street, nor address him in the street for information on that subject".

7b. The fine arts committee accepted Schröder's resignation as Custodian on 14 January 1880 and resolved to take steps to "fill the vacancy by the employment of a steady, respectable man to act as caretaker, porter and messenger".

for there is no corresponding sequel of information. Evidence that Hermann exhibited only one new work, i.e. "Sunset at Sea Point" (Cat.No.73), is provided in the list of oil paintings hung in Gallery No.1, the veracity of which was corroborated by the Standard and Mail of 19th May 1877.

Another prospective competitor was R.B. Fowler Lowe of 8, Wale street, Cape Town, a portrait painter, drawing master and photographic colourist with an interest in industrial art training who had opened an Academy of Art in 1874.⁸ (This venture, when first contemplated, was approved as a potential successor to the Roeland street institution).⁹ Lowe's enquiries to the fine arts committee in 1877 resulted in a regulation that "portraits competing for prizes must not be painted photographs" and that his portraits of Capt. and Mrs Spence "be admitted for competition provided that he causes pedestals to be made for their support, and that he be allowed to finish these pictures in the Gallery".¹⁰ A request to show his own and pupils' work separately at the exhibition was refused by the committee.

Lowe and his wife displayed several water colours by the noted artist W.B. Hodgson, principal assistant in the photographic studio of Wilhelm Hermann, and his wife Esther Amelia Hodgson, who had died in childbirth two months prior to the opening of the exhibition. In May 1879 Hodgson opened his own photographic studio at 15, Shortmarket street.^{10a}

In presenting yet another exhibition of both foreign and colonial art the fine arts committee made no deviation from its former policies. But on this occasion, in spite of the increased number of works belonging to the Association and the participation of several individual collectors for the first time, the shortage of paintings from private collections was answerable to a large amount of empty wall space

8. Cape Mercantile Advertiser, 30 September 1874.

9. Cape Argus, 3 October 1874.

10. Minutes of the South African Fine Arts Association, 8 March 1877.

10a. Cape Times, 3 May 1879.

in the Gallery's rooms and it was seriously considered that exhibition expenses might be applied more usefully in other ways.¹¹ Open to the public from 14th May until 7th July 1877, between 10 a.m. and 5 p.m. each week-day, the exhibition attracted 1381 visitors of whom 396 entered during a free three-day period.¹²

From his own collection of landscape paintings De Smidt conservatively chose four oils, including the favourite "Winter Morning" by C. Lees (Cat. No.72), and eight water-colours: "Knowle Park" by Knox (Cat. No.133) and "Rouen" by H. Jenkins, who exhibited at the Royal Academy in 1854 and 1860 (Cat. No.144), were admirably preferred to Dunant's "Swiss Chalet" (Cat. No.130) and "Lake of Lucerne" (Cat. No.136), both of good reputation at former exhibitions; two paintings by T.W. Bowler, "Mouth of the Knysna, from a sketch by A. de Smidt" (Cat. No.206; once the property of J.H. Redelinghuys) and "Hoets Bay" (Cat. No.211), marked a steadfast regard for that artist's work. It is of particular interest to record two water colours by Mrs. de Smidt: "Near Baden" (Cat. No.183) and another copy without specific title (Cat. No.233).

EXHIBITORS AT THE FOURTH SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1877

* denotes Colonial artist

+ denotes award winner

Mr A.W. Ackermann,* Miss Aston,* Miss W. Bam,* Mr S.B. Barnard,* Miss Benson, the late T.W. Bowler,* Mr H.E.R. Bright, Mr J.E. Bruton,* Miss Burton,* Mr H. Collison, Mrs Collison,*+ Baroness Helga Cramm, Mr A. de Smidt,*+ Mrs de Smidt,* Drawing Club, Mr F.N. Durham, Mr J.S. Dyce, Mr J.A. Fairbairn, Mrs Gilbert Fairie,* Miss Faure, Fine Arts Association, Rev. G. Fisk, Hon. Mr Justice Fitzpatrick, Mr W. Fleming, Mr W. Hermann,* Mr W.B. Hodgson,* Mrs Hodgson,* Mr R. Horne, Mr W. Horne, Capt. Jackson,

11. Report of the South African Fine Arts Association, 1877.

12. Minutes of the South African Fine Arts Association, 12 November 1877.

Miss le Gros,[§] Miss M. le Sueur,[§] Mr Lowe,[§] Mrs Lowe,[§]
 Miss Maclear,[§] Mrs C.J. Manuel, Mr P.D. Martin, Hon. J.
 Miller, Miss A. Mostert,[§] Mrs Musgrave, Rev. T.D. Philip,[§]
 Mr H. Piers, Miss Pillans,[§] Miss Proctor,[§] Public Library,
 Public Works Department, Maj. Pulleine, Mr Purcival,
 Mr Richardson,[§] Mr J.E.B. Rose, Dr W.H. Ross, Mr W.
 Schröder,^{§+} Mrs Schröder,^{§+} Mr Hamilton Short, Mr W.H.
 Simpson, Mr H. Solomon, Mr S. Solomon, Mrs Stenhouse,
 Com.-Gen. Strickland, Miss Fanny Thwaites,[§] Mr W. Thwaites,
 Mr A. Tweedie,[§] Mr A. van der Byl, Mr A. Vlemski, Mr L.
 Wiener, Mrs Wiener, Mr A. Wilmot, Capt. Wilson.

THE FIFTH SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION,
 CAPE TOWN, 1879

The need to maintain an interest in the work of colonial students and amateur artists was again emphasized in 1878, the Association's annual report also signifying concern for the growing cost of maintenance of what the committee trusted would "become the National Gallery of the Cape", and the loss of the necessary support from members whose subscriptions were in arrears.

Consequently the fifth exhibition was primarily contrived to further the talents of local pupils and amateurs, and sustained by a familiar backing of pictures belonging to the Association and some new landscapes contributed by a Mr Shipley and Mr W. Farmer, M.L.A., whose recent purchases in Europe introduced an invigorating freshness into Gallery No.2 and featured a collection of works by the Italian artist G. Agostini.

Forming the working committee with De Smidt were his well acquainted associates G.E. Goodban, Dr W.H. Ross, Rev. T.E. Fuller and H.W. Piers; those named as prospective judges were Goodban, H.E.R. Bright and Charles Bell, and as reserves the Hon. T. Upington, M.L.A., Ross and Fuller.¹ It is of interest to note the temporary residence in the Colony of Charles Bell who had returned to stay at Kalk Bay and who "regrettably" was unable to act as a judge on

1. Minutes of the South African Fine Arts Association, 18 December 1878.

account of his defective sight.² In the event the awards were made by Upington and Goodban, with the assistance of Bright, who as an assistant secretary had been connected with the exhibition of local contributions to the Philadelphia Exhibition of 1876, held in the New street Art Gallery in November 1875.³

No less than twenty-three prizes were awarded to Colonial artists in 1879, four of which were received by a newcomer, Miss C.F. Frere, daughter of governor Sir Henry Bartle Frere,⁴ whose subject "Penrhos, Anglesea" (Cat. No.216) was judged the best original water colour landscape.⁵

The winner of the award for the second best original oil painting was the merchant Otto Landsberg ("Newland's Spring", Cat. No.115) who had shown his historical and landscape works at only two previous exhibitions: 1851 and 1866.

De Smidt showed only one of his own productions, namely "From Camp Ground - Sunset" (Cat. No.196), which had been shown in 1877.

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2. Minutes of the South African Fine Arts Association, 19 February 1879.
 3. Cape Argus, 20 November 1875.
The most attractive features in this exhibition appear to have been the water colour drawings of Colonial scenery by Wilhelm Hermann and the late T.W. Bowler. Hermann won a prize of £12.10s "for the best series of paintings or drawings illustrative of native races, scenery or natural productions".
 4. In June 1877 Frere accepted the office of President of the Fine Arts Association in succession to Sir Henry Barkly. He was waited upon by De Smidt and J.A. Fairbairn.
Minutes of the South African Fine Arts Association, 13 June 1877.
 5. List of prize winners in Catalogue of the fifth exhibition of the South African Fine Arts Association, 1879. Cape Town, 1879.

More prolific were the items from De Smidt's collection, however, and symptomatic of its expansion in the 'seventies. Embracing a number of works previously exhibited, the following details are indicative of both choice and style in this decade.

CAT. NO.	TITLE	ARTIST
69A	Sunset at Dover (Oil)	Unknown
69B	Landscape	Unknown
69C	French Coast Scene (Oil)	Unknown
69D	Landscape (Oil)	J.M. Jones, A.R.A.
69E	Street Scene in Lyons (Oil)	Edwin Meadows
69F	Landscape (Oil)	J.M. Jones, A.R.A.
69G	View in Lausanne (Oil)	Edwin Meadows
69H	Landscape (Oil)	Hartwick
69I	Landscape (Oil)	Hartwick
69J	Dutch Winter Scene (Oil)	Spohler
69K	Trent Canal (Oil)	Newark
69L	Coast Scene	Unknown
69M	The Land's End (Oil)	F.R. Lee, R.A.
93	Winter Morning (Oil)	C. Lees, R.S.A.
94	Old Man's Head (Oil)	Unknown
117	Chalet Scene (Water Colour)	M. Dunant
118	Lake Lucerne (Water Colour)	M. Dunant
119	Hebe and the Eagle of Jove (Water Colour)	Unknown
126	Mill Scene (Water Colour)	G. Dravet
135	Sunset (Water Colour)	R.P. Leitch
143	Channel Scene (Water Colour)	C. Taylor
165	Cape of Good Hope (Water Colour)	T.W. Bowler
169	Castle of Chillon (Water Colour)	M. Dunant
170	Swiss Cottage (Water Colour)	M. Dunant
175	Mouth of the Knysna (Water Colour)	T.W. Bowler
224	Forest Scene (Water Colour)	G.F. Knox
225	Bain's Kloof (Water Colour)	T.W. Bowler
229	Street Scene in Normandy (Water Colour)	Luisa Rayner
230	Hout's Bay (Water Colour)	T.W. Bowler
234	Sunset in the Highlands (Water Colour)	T.W. Bowler

Open from 20th January to 1st March 1879, the exhibition did not attract a large attendance. On 19th February the secretary reported to the committee that "the amount

received from paying visitors at the door up to date indicates a very restricted interest in the Association and the object of the present exhibition; the number of such visitors not exceeding... 216". During the last three days several schools gained free admission, amongst others a "selected number of young ladies from the public school for girls at Stellenbosch".

EXHIBITORS AT THE FIFTH SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1879

* denotes Colonial artist

+ denotes award winner

Mr S.B. Barnard, Miss G. Berrange,*+ the late Mr T.W. Bowler,* Mr J.E. Bruton,* Miss Buyskes,* Mr T. Claridge,*+ Mrs H. Collison,*+ Mr S. Cox, Mrs S. Cox,* Baroness Helga Cramm, Judge Denyssen, Mr A. de Smidt,* Miss Dunn,* Mrs Etheridge,*+ Mr W. Farmer, Mr Fick, Miss L. Fick,*+ Fine Arts Association, Rev. G. Fisk, Mr W. Fleming,*+ Mr B.C. Frere, Lady Catherine Frere, Miss C.F. Frere,*+ Mr F. Goodliffe, Mrs C. Griffin,* Miss E. Hassard,*+ Mr C. Henkel,* Mr W. Hermann,* Mrs Jones,* Mr W.M. King,* Mr O. Landsberg,*+ Mr P.L. le Sueur,* Miss le Sueur,*+ Mr McGibbon, Miss A.E. Maclear,*+ Mr C. Martin,* Miss Miller,* Mr Moody, Mr Morton,* Miss Alice Murray,* Mrs Musgrave, Mr W. Palmer, Mrs W. Palmer, Miss Pillener,*+ Mrs W. Porter,* Public Library, Public Works Department, Maj. Pulleine, Mr Richardson,* Mr J.E.B. Rose, Mr D. Ross,* Mr F.Y. St. Leger, Mr W.H. Schröder,* Mrs H. Sharp,* Mr Shipley, Mr I.S. Stephenson, Mr C.N. Thomas, Rev. R. Thomas, Mrs D. Thompson, Miss Thwaites,*+ Mr R. van Driel,*+ Mr van Heerde,*+ Miss A.C. Varley, Mr A.S. Windham,*+ Miss M. Wolhuter,* Mr Worth.

ABRAHAM DE SMIDT: SECOND FOREIGN TOUR, 1879

Shortly after the close of the fifth exhibition De Smidt left Cape Town in the Conway Castle, en route to England, France, Holland Germany, Switzerland and Italy. Accompanied by his wife, he was officially on leave from 25th March 1879,¹ returning about the same time the following year. During his absence Leopold Marquard was Acting Surveyor-General and the establishment continued to be served temporarily by Daniel Krynauw who had been employed as Assistant Compiler of Index Maps in the place of C. Henkel from 11th June, 1877.

Admitting that "his tastes and avocations unsuit him for the profitable working of this fine estate",² De Smidt had sold "Groote Schuur" in December 1878, retaining a substantial portion on which he was to build his new residence "Highstead". Precipitated by his visit to Europe, De Smidt had also advertised a considerable number of his oil and water colour paintings for sale, together with some chromo-lithographs, oleographs, engravings and photographs.³ He had evidently little success in disposing of them for the majority of the oils and water colours were exhibited by him at the fifth exhibition. (See page 113).

In England in 1879 De Smidt saw A.S. Cope, R.A., of 19, Hyde Park Gate, South Kensington Gore, who had offered to make purchases for the Association (either original works or copies of masterpieces) and who had recently selected "A Venetian Ferry", by Henry Woods, from the Royal Academy Exhibition. At a price of £100 De Smidt thought it "small and unpretending, but a work of excellence and useful as a study", although "a somewhat luxurious article in our case".⁴

Writing to H.W. Piers from Florence on 27th October 1879, De Smidt offered his own services "in making our small but

1. Cape of Good Hope Blue Book, 1879.

2. Cape Argus, 28 November 1878.

3. Cape Argus, 7 December 1878.

4. A. de Smidt to H.W. Piers, 27 October 1879. South African National Gallery archives.



Abraham de Smidt taken in Florence
in 1879.

very important and valuable collection still more so by adding to it. For doing so I have in Italy the best opportunities". He suggested that the committee should authorize him to spend "a small sum, say £100," thereby taking the opportunity of acquiring copies of some of the masters such as Raphael and Titian at an "extremely moderate" rate, and "cost would be reduced by them being brought to the Cape by me". At that date De Smidt had bought for himself only two works: a landscape by Houston, R.S.A., of a Scottish scene "which I shall be glad to lend to the Association" (priced 35 guineas at the Water Colour Society), and a much cheaper work by Hubert "of the French water colour school".

Piers replied to De Smidt on 28th November 1879, informing him that he had been "duly elected as usual" (the annual meeting of the Fine Arts Association had taken place on 10th May) and that the rest of the committee would prefer him to look for "some good examples of water coloring" which would "excite more interest in students than the contemplation of more valuable works beyond the probable range of their attainments in art". Piers warned against nude figures, which "are especially objectionable. The few examples we have in the gallery operate prejudicially and have I believe prevented many visitors from revisiting the collection".⁵

De Smidt's second letter to Piers was dated 12th January 1880 at Rome, where the winter was exceptionally cold "and the usual immigration of weak-lunged people from the North is much put out by the continual frost". Although not well and "unable to shake off a severe cold caught in Florence", De Smidt had "visited several of the first studios" in Rome in search of original landscapes "as models for students",

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5. This attitude to nude subjects persisted well after the turn of the century. In 1906 the trustees of the Fine Arts Association, taking public opinion into consideration, refused to accept a nude study by Mrs Swynnerton, selected in London by Sir T.E. Fuller (then Agent-General for the Cape Colony), Sir William Richmond and Professor Clausen. The latter wrote: "I do not feel inclined to go on choosing under such difficult conditions". T.E. Fuller to John Fairbairn, 28 June 1906. South African National Gallery archives.

hoping he would "succeed in obtaining a reduction of prices in view of the destination of the pictures, a consideration which generally weighs with good artists who wish their works exhibited". Beginning with the purchase of two subjects by Rudolf Müller, "perhaps the most eminent of the Italian Water Colour School", whose work De Smidt considered "to be much in the character of David Cox - Indeed he is in many respects superior...", he had in mind as his next choice the "very distinguished painter" S. Corrodi who "is already rich, his works being in great demand", and thought that he might be "inclined to make allowance for a young institution".

For himself and the Association De Smidt also obtained a selection of photographs taken from original frescoes and oil paintings in the Vatican, the Borghese Palace and the Barberini Palace. With the exception of these and a copy of Raphael's "Madonna della Seggiola" by Professor Casalini, which he had acquired for the Association and brought home himself, all his purchases were lost when the ill-fated Union R.M.S. American sunk near the Equator on 23rd April 1880.⁶

Apart from De Smidt's correspondence with H.W. Piers, very little material has been traced to shed light on his movements in Europe at this time, other than the information that in 1880 he was presented with a map of Switzerland by Mons. Arthur Cheneviere, in conjunction with the Geographical Society of Geneva. (According to family records De Smidt was an honorary member of this Society). Drawn from a survey under the direction of General Dufour, the map was distinguished by its system of representing the relief and contours of mountains and in later years was recommended by De Smidt to his draughtsmen for use as a guide to Colonial map drawing.⁷

De Smidt's own map of the Colony, constructed as a result of an order from J.X. Merriman, Commissioner of Crown Lands and Public Works, was "beautifully engraved by the eminent

6. Full details of De Smidt's purchases for the Association are contained in Annexure 1, Minutes of the fine arts committee 14 July 1880.

7. A. de Smidt. A brief history of the surveys and of the cartography of the Colony of the Cape of Good Hope. Report of the Sixth International Geographical Congress held in London, 1895. London, 1896.

firm of Messrs. Stanford" and published in 1876. Although De Smidt conceded that "a considerable part of it was no more than a sketch map, particularly as to those parts of the colony which had been surveyed in the early times when surveyors were not required to undergo examination and give security...", it was in use for nearly twenty years.⁸ De Smidt himself was extremely knowledgeable about the history of land tenure and the topography of the country, as manifested in his report to the government in the same year.⁹

THE SIXTH SOUTH AFRICAN FINE ARTS ASSOCIATION EXHIBITION, CAPE TOWN, 1880

A special competitive exhibition opened in the New street Gallery shortly before noon on 12th May 1880 when Sir Bartle Frere delivered an address to "a fair number of ladies and gentlemen".¹ It was the first exhibition which was not a loan one, the Association now depending "more upon its own resources".²

Due credit was given to Sydney Cowper³ (elected secretary of the Association in place of H.W. Piers on 26th May 1880) for preparing the exhibition and for his "unrivalled" photographs of celebrated paintings much praised by the governor when he addressed the art students at the Gallery on 27th May. Those entrusted with the hanging of the "entire col-

8. Ibid.

9. Report of the Surveyor-General on the tenure of land, on the land laws and their results and on the topography of the Colony. (G.30-1876).

1. Cape Times, 13 May 1880.

2. Ibid.

3. Cowper was appointed to the Colonial Secretary's office in Cape Town on 17 March 1879. From 1871 to 1875 he was employed in the office of Her Majesty's Commissioners for the exhibition of 1851, and from 1876 to 1879 he worked under the Council of Education, South Kensington Museum.
Cape of Good Hope Civil Service List, 1890.

lection" were Cowper, J.A. Fairbairn and H.W. Piers. The sub-committee nominated to act as judges were De Smidt, G.E. Goodban and Cowper.⁴

On 19th July 1879 the committee had adopted Dr Langham Dale's proposal to award prizes to art pupils in seven subjects: free hand drawing, models (shaded), casts (shaded), mechanical drawing, flower painting in water colour, landscape painting in water colour and botanical analysis. Silver medals were to be awarded in each category, providing a degree of excellence was attained, and certificates for exhibits showing "sufficient merit". All works entered for competition had to comply with the regulation that they had been "executed within a period of two years previous to March, 1880".

Amateurs, "other than Professional Teachers", were also given the opportunity to compete for the best oil painting and for the best water colour painting.

The programme was advertised in the newspapers, in the Cape Monthly Magazine for August 1879 and on two hundred printed slips for distribution to educational institutions.⁵

The committee's report for the year 1880, read at the annual general meeting on 19th May 1880, disclosed that in the amateur class silver medals were awarded to the governor's daughter, Miss C.F. Frere (for the best oil painting) and Miss E. Thwaites⁶ (for the best water colour painting). A Miss Pillener was accorded honourable mention for her water colour painting. All three had been prize winners

4. Minutes of the South African Fine Arts Association, 16 April 1880.

5. Minutes of the South African Fine Arts Association, 13 August 1879.

6. Emily Thwaites, a relative of the botanic artist Ethel May Dixie, was a daughter of William Thwaites and Jane Higginson and a grand-daughter of Thomas Thwaites, said to have been art master at the Rev. James Beck's school in Cape Town. She held a private art school in her home and was well known for her flower studies, some of which were presented to Kirstenbosch in 1963 by Miss Inanda Lindley and her sisters.
I am grateful to Dr W. Horne for this information.

the previous year. No medals were awarded to students, of whom several young ladies received honourable mention for free hand drawing and models in shaded crayon and charcoal.

On 9th June 1880 the committee decided to close the exhibition on 17th July and allow the Gallery to be open free of charge on every Saturday until that time.

THE SCHOOL OF ART

As a result of certain proposals by Dr Langham Dale, Superintendent-General of Education and a member of the Fine Arts Association committee, great strides were made in the latter half of 1880 towards the establishment of an Art School under the joint auspices of the Association and the Education Department. In accordance with the committee's wishes to engage the services of a suitably qualified art master from the Department of Science and Art, South Kensington, enquiries to that institution brought James Ford¹ to Cape Town on 4th December and classes were formally opened by the Colonial Secretary on 19th January 1881.²

Two months later fifty-two pupils had been enrolled at the Central School, of whom thirty-one were teachers attending afternoon classes on Wednesdays and Saturdays, fourteen were members of the artisan evening classes and seven were ladies at morning classes. Throughout the year a steady increase in numbers was maintained and further progress made with the opening of a country class and the formation of a class for students of the South African College. In spite of a Parliamentary grant of £100 these advances caused the Association "considerable expenditure" as it endeavoured to adapt its premises to suit the School of Art and the Educational Museum in the east wing.

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1. Ford was formerly headmaster at the Macclesfield Government School of Art. He died at a home for old men in Faure street, Cape Town, in January 1908, where his last years were spent in great poverty. Obituary: Cape Times, 29 January 1908.
 2. Report of the South African Fine Arts Association for the year 1880. Cape Town, 1881.

ABRAHAM DE SMIDT: PRIZE WINNER IN 1881

De Smidt was a keen supporter of the competitive exhibition for students which took place between November 1881 and January 1882. Together with G.E. Goodban and Dr W.H. Ross he was requested to act as judge.¹

An open competition was also held at this time, for the best painting of Cape scenery, when "the number of competitors exceeded the expectations of the Committee".² The judges were Goodban, Rev. T.E. Fuller and Dr Ross who awarded a prize of £25 and a gold medal to the Italian artist Charles Rolando for his oil painting of Table Mountain. De Smidt won a silver medal for the best water colour drawing (unspecified).³

CHARLES ROLANDO

In terms of the conditions of the competition Rolando's painting became the property of the Association. Such was the committee's enthusiasm for this artist's "modern" work that De Smidt was asked to negotiate the purchase of two other oil paintings by him, namely "Road to Protea" and "Newlands", for which £45 was offered and accepted.¹

Very little is known about Rolando, who came to the Cape on account of his health, the most reliable source being the Reminiscences of Georgina Lister (she was a niece of De Smidt) and her additional notes in the South African National Gallery archives. Neither the precise date of Rolando's arrival nor that of his departure to Australia have yet been ascertained. The records of the South African Fine Arts Association above prove that his arrival was earlier than

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1. Minutes of the South African Fine Arts Association, 9 November 1881.
 2. Report of the South African Fine Arts Association for the year ended 31st December, 1881. Cape Town, 1882.
 3. Ibid.

1. Minutes of the South African Fine Arts Association, 11 January & 8 March 1882.

surmised while he is mentioned lastly in the annual report for 1884, in connection with his "approaching departure from the Cape". By then the committee had also purchased Rolando's "Ostrich Farm, Stellenbosch", and at a sale of his pictures in March 1884, a picture of Kalk Bay. Another of Rolando's works, "River Scene", was purchased during the same year as a prize for the art competition. Before he left the Cape Rolando received a diploma from the president of the International Forestry Exhibition, held at Edinburgh.²

Georgina Lister, who as a young girl had been encouraged by De Smidt to "copy simple landscapes", was herself a pupil of Rolando at more than one of his sketching classes in the Cape Peninsula. Learning to paint landscapes in oils (it was in this medium that Rolando mostly worked), her favourite lessons were taken at "Ednam", Rondebosch, the home of R.M. Ross who was elected to the Fine Arts Association committee on 6th August 1886.

It may have been Rolando's influence that urged De Smidt to paint in oils, for there is no evidence that he did so before the 'eighties. Examples of De Smidt's work in the Library of Parliament and in the South African National Gallery show that his attempts in this medium were no less successful than the best of his water colours.

It has been said that Rolando was a brother-in-law of the artist MacCallum whose "Oxen and Cart" was purchased by the South African Fine Arts Association in April 1884. Probably the A. MacCallum who won a prize in 1872 (see page 98) was the same person.

STUDENTS EXHIBITION, 1883

The increase in the number of students attending the Art School in New street in 1881 was maintained by exactly the same number in 1882 (forty-seven males and forty-three females) but classes dwindled noticeably during the small-pox epidemic and the number of visitors to the Gallery was greatly diminished.

The decision to hold a "general pass -examination of the works of students receiving art instruction throughout the Colony" in May 1883 resulted in an extended interest in the committee's efforts and an exhibition of one thousand works.¹ An offer of several special prizes for amateurs was made by members of the Association including De Smidt, Rolando and his wife and the Hon. Mrs Leicester Smyth whose husband distributed them. De Smidt was again one of the judges of the competition, this time with Rev. Pinker, Col. Robley, Messrs. Knox and Cowper, and Dr W.H. Ross.²

THE SOUTH AFRICAN EXHIBITION, PORT ELIZABETH, 1885

It was in 1883 that a School of Art was instituted in Port Elizabeth under the superintendence of Harry C. Leslie, formerly of the Slade School, whose appointment, like Ford's, was made through the Department of Science and Art, South Kensington.¹ (This was the second school connected with the South African Fine Arts Association, the first having been established at Grahamstown in 1881).

When the South African Exhibition took place at Port Elizabeth in 1885 the Association readily provided material assistance to the Fine Arts sections by sending some seventy-eight drawings and paintings for display "on four walls of the Gallery that run round the Main Hall".² In all there were "about two hundred and thirty" from the Colony's three branches, the Western Province contribution comprising mainly works executed by members of the Cape Town School of Art.

At the special request of the promoters of the exhibition a selection committee was formed by De Smidt, J.A. Fairbairn

1. Report of the committee of the South African Fine Arts Association for the year 1883. Cape Town, 1884.

2. Minutes of the South African Fine Arts Association, 21 March 1883.

1. Report of the committee of the South African Fine Arts Association for the year 1883. Cape Town, 1884.

2. Eastern Province Herald, 16 December 1885.

and Sydney Cowper, to realise the loan of works from the Association by Rolando, Hermann, Bowler, J. Ford, R.E. Forbes, J. Koller,³ MacCallum, Mrs F.G. Crossman⁴ and J. Volschenk.⁵ De Smidt's oil painting "Knysna Heads" (1885) was also sent to Port Elizabeth where it was described as a "vigorous and pretty study"⁶ and achieved the distinction of being awarded a Silver medal.⁷ Several of Ford's fruit paintings received honorable mention, while in the water colour section Miss Thwait's of Wynberg was complimented on her "series of ten flower specimens, delicate in touch and exquisite in finish".⁸

As part of the exhibition's programme of entertainments, De Smidt was asked to give a lecture in the Town Hall on the subject of the fine arts. It was scheduled to be delivered by him at 4.30 p.m. on Monday, 21st December 1885,⁹ but due to his absence was read by a Mr Wilmot.¹⁰

The gist of De Smidt's paper, which was later published,¹¹ was his claim that art was a civilizing and refining in-

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3. In the same year John Koller was appointed Art Assistant Teacher of the afternoon classes at the Cape Town School of Art.
Report of the committee of the South African Fine Arts Association for 1886.
 4. Mrs Crossman was probably the wife of Francis Geach Willoughby Crossman, who was appointed clerk to the Civil Commissioner at the Cape on 16 October 1885.
 5. In Esme Berman's Art and Artists of South Africa (Cape Town, 1970), J.E.A. Volschenk (1853-1936) is recorded as having enquired about exhibiting in Cape Town in 1879. The catalogue for that year, however, does not reveal his name and possibly he made his first appearance in Port Elizabeth in 1885.
 6. Eastern Province Herald, 16 December 1885.
 7. Charles Cowen, ed. The South African Exhibition, Port Elizabeth, 1885; lectures, prize and other essays, jury reports and awards. Cape Town, 1886.
 8. Eastern Province Herald, 16 December 1885.
 9. Eastern Province Herald, 21 December 1885.
 10. Eastern Province Herald, 23 December 1885.
 11. A. de Smidt. The Fine Arts. Cowen, ed., op.cit.

fluence which needed a true appreciation on the part of the public, generous financial support from Parliament and intelligent criticism.

In pursuing this theme, De Smidt frequently alluded to works of art he had seen in Europe, thereby substantiating his visits to Antwerp, Paris and Pompeii, among other places only hinted at in earlier manuscripts concerning his foreign tours. In the same context references to public and private art sales in the capitals of Europe, and the recollection of a Saturday afternoon sale at the rooms of Messrs. Christie and Manson in London, shed further light on De Smidt's first hand knowledge of the commercial aspects of the arts.

De Smidt's advice to students that "wonders may be achieved with ordinary ability, if helped by unremitting diligence", was put forward with much reference to the writings of Ruskin and Harding and clearly indicates his affiliation with the views of T.W. Bowler on the teaching of art.

In his opinion of "what constitutes sound criticism?", De Smidt was positive that "The best qualified critic is undoubtedly he who combines with an entire knowledge of the technicalities of Art - of what it can do, and what it cannot do - an acquaintance with all the appearances of Nature and their combinations"; in noticing the incompetent he deplored "the merciless way in which they treat works which cost those who produced them the highest efforts of mind and feeling".

De Smidt's concluding remarks were about the opportunities for landscape painting at the picturesque Cape and the advantages to this medium of the fine weather, especially in the rendering of detail. He imagined that "Stanfield and Turner would have lingered for weeks along the shores of Camp's Bay, Hout Bay, Cape Point, and at numerous other spots along our southern coast..." and looked upon a sunset at Camps Bay as unsurpassed by any landscape in the world.

After the close of the South African Exhibition many of the views of Cape scenery were sent to the Colonial and Indian Exhibition held in London in 1886. De Smidt's "Knysna Heads" was among the works by Cape Town artists, others being J. Volschenk ("Montagu Pass"), W.H. Schröder, W. Hermann,

C. Rolando, James Ford, Mrs F.G. Crossman, Miss Catherine Frere, Miss Augusta Maclear, Mrs Herbert Fletcher, Miss L. Moore and the late T.W. Bowler and T. Baines.¹²

THE FIRST ANNUAL EXHIBITION OF THE SOUTH AFRICAN DRAWING CLUB, 1889

The annual competition of art students continued to take place regularly during the second half of the 'eighties. De Smidt was invariably one of the judges and, in 1887, the donor of a prize of £2-10 for the best landscape in oils and another of £2-10 for the best landscape in water colour.¹

A notable observation on the event in that year is Dr Langham Dale's appraisal of the display of students works: "There is some really good work from Port Elizabeth and Grahamstown. We, westerners, are behind in schools and energy".² Of interest too, are Dale's pointed comments on Dr James Cameron's lecture entitled "Athens and its Acropolis", given to the annual gathering of the Fine Arts Association the previous year: "I don't think that the audience took it in digestively... and after all, women cannot appreciate Greek Art without some acquaintance with the Old Greeks, their unequalled literature and their skies as blue and their crags as wild as our South Africa can show".³

On 26th June 1889 the first annual exhibition of the South African Drawing Club took place in the New street Art Gallery, marking the first anniversary of this amateur group which owed its inception to Mrs Smyth, wife of the Admini-

12. Colonial and Indian Exhibition, London, 1886. Catalogue of the exhibits of the Colony of the Cape of Good Hope. London, 1886.

1. Minutes of the South African Fine Arts Association, 10 May 1887.
2. Langham Dale to Ethel Neumann Thomas, 15 November 1887. Acc.889, Cape Archives.
3. Ibid., 14 November 1886. Acc.889, Cape Archives.

strator, Lt. Gen. H.A. Smyth. Subscribers to the South African Fine Arts Association were granted free admission, De Smidt and J.A. Fairbairn acting as executives on behalf of the committee.

The exhibition of members' works, combined with a loan collection and a special collection of objets d'art, curios, old Dutch furniture, silver, lace and china, was hopefully expected "to be the means of providing funds for a much greater extension and development of the South African Drawing Club. There will be a tea-room open, the Art Gallery will be open in the evening and the band of the East Yorkshire will play, and among the collections is that of Herr Von Schisillensan-fenstein".⁴

Despite the urgent demands of his official duties, De Smidt was apparently an earnest member of the Club for according to the Cape Times of 27th June 1889 he "had found time to turn artist as well, and with good result". Three works by him were noticed: "a piece of coast scenery", "a view at Knysna" and "a view of Rome, from the Monte Mario". The last mentioned was deemed "an excellent work... free from the slightest touch of conventionality". The three prize-winners mentioned were Miss Fitzpatrick, Rev. G.F. Gresley and Capt. Baden-Powell (afterwards first Baron Baden-Powell of Gilwell) who was aide-de-camp to his uncle, Lt. Gen. Smyth.

De Smidt continued to uphold the interests of the Drawing Club and in the early part of 1890 was successful in persuading the committee of the Fine Arts Association to accede to the request of Lady Elizabeth Loch for drawings to be shown in the Gallery bi-monthly and for members of the Club to be admitted to the Gallery free of charge at these times.⁵

4. Cape Times, 24 June 1889.

5. Lady Elizabeth Loch was the wife of Sir Henry Loch, High Commissioner for South Africa and governor of the Cape Colony, who arrived in Cape Town in December 1889. As a result of her efforts to bring the Association's work to the notice of prominent artists in England, a series of engravings was presented to the Art Gallery by Alma Tadema in 1891.



"Highstead" in 1889 with Abraham de Smidt's children Adeline, Leonard and Gerald.

ABRAHAM DE SMIDT: DEPARTURE FROM THE CAPE, 1890, AND
FURTHER ACTIVITIES ON BEHALF OF THE CAPE TOWN ART GALLERY

De Smidt retired as Surveyor-General in July 1889. Some three months later, "intending a prolonged absence from the Colony", he "reluctantly" instructed E.R. Syfret to advertise his thirty-six acre estate "Highstead" for private sale.¹ Situated on a slope adjoining "Westbrooke" (the property of George Pigot Moodie) and "The Grange" (formerly "Groote Schuur"), "Highstead" commanded its own matchless beauty in a sylvan setting unsurpassed for its grand views and salubrious air; an oak grove on the mountain side was "quite the feature of the property".

De Smidt also made arrangements to part with a large number of his household possessions, his collection of paintings, rare engravings and books. The sale by public auction on 17th December 1889 was one "of unusually high class character"² and fetched "good prices all round".³ Many of the pieces were of particular interest to collectors and connoisseurs, being antique and including "a great variety of marble statuettes, china, terracotta and Bohemian glass ornaments".⁴ The drawing room was described as "a Museum in itself" and the library contained two thousand books.⁵

There was, however, no speedy sale of De Smidt's paintings, engravings and photographs amounting to one hundred and twenty-six works, and excluding the unframed water colours, proof engravings and others mentioned but not listed in the printed catalogue.⁶

Before his departure from the Cape De Smidt obtained the consent of the committee to leave his pictures in the custody

1. Cape Argus, 2 October 1889.

2. Ibid., 17 December 1889.

3. Ibid., 18 December 1889.

4. Ibid., 17 December 1889.

5. Ibid.

6. Catalogue of Pictures to be sold for account of Mr A. de Smidt. South African National Gallery archives.



Entrance hall of "Highstead", showing a portion of Abraham de Smidt's picture collection.

7. Minutes of the annual meeting of the South African Fine Arts Association, 7 May 1906.
8. Collection of the South African Fine Arts Association, 1906. Cape Town, 1906.
9. J. Vorster to A. de Smidt in Minutes of the South African Fine Arts Association, 6 May 1906.
10. Minutes of the South African Fine Arts Association, 6 May 1906.
11. Sale List. 14 May 1906.

of the Fine Arts Association, "the pictures to be at the disposal of the Committee for Exhibition in the Art Gallery Cape Town if required".⁷ A large portion of the collection was shown the same year (1890), supplementary to the work received from students for the annual art examination, when De Smidt offered a prize of £5 for "the best Cape landscape direct from Nature, in black and white".⁸ This amount being thought too high by the critic James Morland "as there was no real competition in the 'Black and White'... and taking into account also the character of the work..."⁹, De Smidt was persuaded to reduce it to two guineas and pay the balance to the Association for future prizes. The successful exhibitor was Francis B. Ross, a son of Dr W.H. Ross, and two further monetary prizes were awarded to Miss Letty Hermann (£2/2/0) and Miss Sprigg (£1/10/0).¹⁰

De Smidt had of course prodigiously increased his collection in the 'eighties, partly as a result, no doubt, of contacts made during his long sojourn in Europe in 1879 and 1880. A fine reflection of his devotion to landscape painting and the catholicity of his tastes, De Smidt's collection stands out uniquely among the refinements of contemporary virtuosi.

When De Smidt and his wife sailed for England via Madeira on 14th May 1890, they took with them their family of four young children: Leonard Ferdinand Philip (born 1880), Adeline Hermine Gertrude Ernestine (born 1882), Gerald Ewald Overbeek (born 1885) and Frank Philip Gilbert (born 1889). Accompanying them on R.M.S. Tartar were De Smidt's two daughters of his first marriage and two maids, their fellow passengers including R.M. Ross of Rondebosch and his family.¹¹

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7. Minutes of the annual meeting of the South African Fine Arts Association, 7 May 1890.
 8. Exhibition of the South African Fine Arts Association, 1890. Cape Town, 1890.
 9. J. Morland to A. de Smidt in Minutes of the South African Fine Arts Association, 6 May 1890.
 10. Minutes of the South African Fine Arts Association, 6 May 1890.
 11. Cape Times, 14 May 1890.

De Smidt first settled in Southampton where he was an active member of the Southampton Art Society and its Council and an exhibitor at the Society's exhibitions in 1890, 1891, 1892 and 1893.¹² The following titles represent De Smidt's contributions at these events:

1890

- | | |
|--------------|---|
| Cat. No. 74 | Camps Bay with Lion's Head in distance |
| Cat. No. 140 | Falls of Terne, Italy |
| Cat. No. 204 | Kalk Bay, with Simon's Town and Cape of Good Hope in distance |

1891

- | | |
|--------------|-----------------------------------|
| Cat. No. 50 | Mouth of the Knysna, South Africa |
| Cat. No. 134 | Valley of the Indwe, South Africa |
| Cat. No. 135 | Bain's Pass, South Africa |

1892

- | | |
|--------------|---|
| Cat. No. 15 | Castle Rock, Lynmouth |
| Cat. No. 131 | Kalk Bay, South Africa |
| Cat. No. 198 | Table Mountain from Mount Pleasant |
| Cat. No. 211 | The Apostle Mountains, Camps Bay from Clifton, South Africa |

1893

- | | |
|--------------|---|
| Cat. No. 154 | The Zwart Kei River near Tylden, South Africa |
| Cat. No. 258 | The Apostle Mountains and Camps Bay, South Africa |

De Smidt also lived at Eastbourne for a short time before settling at Brighton, where his children were educated and where he died of cardiac disease while attending a concert on 31st January 1908.¹³ From a youthful age his son Leonard showed great talent as an artist and his daughter Adeline¹⁴ was a promising student at Brighton Art School.

12. Information from the Secretary, Southampton Art Gallery, 8 September 1971. According to this institution's records De Smidt was a member of the Council from 1885 until 1891.

13. Death Notice: M.O.O.C. 6/9/608. Cape Archives.

14. Adeline Lady Hankey, who lives at "Highstead", Limpsfield, Surrey, married Maurice Pascal Alers Hankey (afterwards 1st Baron Hankey) in 1903.

It is known that De Smidt visited the Continent again in 1891 and there are extant works derived from his activities in this decade, including South African landscapes painted from earlier sketches and perhaps from memory. These were sometimes sent to relatives and friends at the Cape as gifts, and, at least once, as contributions to the annual South African College "Fancy Fair".

In the Art Journal of 1894, under the heading "The Cape of Good Hope Art Gallery", De Smidt's works (in particular "Knysna Heads") were preferred to those of Rolando (sometimes "tempted to indulge his imagination") and admired for "enabling us to realise the possibilities of Cape scenery. It is a rich field, and almost a virgin field".

Although De Smidt never returned to the Cape he maintained a warm and lively interest in "our 'National Gallery'", which was taken over by the government under the South African Art Gallery Act in 1895, when he ceased to be a trustee and was appointed instead to represent the Gallery in the purchase of oil and water colour paintings.

In this capacity De Smidt intended to keep in mind the same principles he employed "when making purchases for myself - and for those who have requested me to help them in acquiring good works of art at a moderate rate",¹⁵ readily falling in with the aims of the trustees to procure "good work by men who have yet to make their names - as we are not rich enough to pay for name plus the picture". As to the "inadvisability of buying pronounced nudes", De Smidt agreed that "we should for some time to come at least, be careful not to be in advance of the times and of the feelings of many persons in respect of undraped figures... What you have to do is to hit the popular taste, as far as you can, without sacrifice of Art principles, and the requirements of a training School for Artists".¹⁶

For carrying out the trustees' proposal to expend about £450, De Smidt decided upon a committee of two ("I shrink

15. A. de Smidt to J. Fairbairn, 4 December 1896. South African National Gallery archives.

16. Ibid.

from the responsibility of being sole judge") with "an umpire when we are not agreed", and wrote to J.A. Fairbairn on 29th April 1897: "Havelock Ellis and I have at last managed to meet, and to purchase some pictures, and Auto-types".

It is not clear how Ellis came to be De Smidt's assistant in this venture other than that his suitability would have rested on his "disinterested" knowledge of Art, as opposed to professional artists and picture dealers whom De Smidt's acquaintance George Leslie, R.A., had advised "would not do". Although they "entirely agreed" on a number of choices there were times when "Ellis seemed unable to make up his mind and I regret that no purchases were made". And because Ellis was "much occupied by his own business engagements" and "could not spare much time to accompany me to the Exhibitions", De Smidt was compelled to make preliminary examinations by himself - at the Royal Institute in Piccadilly and at the Royal Water Colour Society and Royal Academy where at both he managed to attend private views. On 27th August 1897, in reply to Fairbairn's assurances that the trustees were pleased with the first consignment of pictures sent by him to the Cape, De Smidt wrote: "Now don't think me egotistical, but I must out with it. All the ~~works~~ as yet bought were my selection. If I had consented to buy what Havelock Ellis proposed to me I am sure you would have been rather disagreeably astonished. His knowledge of technique is almost nil, and his taste is:- well- the antipodes of mine".¹⁷

De Smidt had an affectionate regard for J.A. Fairbairn, then in poor health and contemplating retirement from his duties to the Fine Arts Association. Far from robust himself ("I am not allowed to weary my poor old brain by too much writing at a time") De Smidt wrote warmly to Fairbairn on 1st October of the same year that "I hope also to hear from

17. The pictures were: "A Dream of Love" (oil) by G.E. Hicks; "Group on Seashore" (water colour) by H. Caffieri; "A Glimpse of the Sea" (water colour) by Sir Francis Powell; "A Spring Evening" (water colour) by Tom Lloyd; "Her Majesty the Queen" by Forester (a print); a series of 30 autotype reproductions of paintings by well known masters.
Report of the Trustees of the Art Gallery for the year 1897-1898.

you that you will not throw over the duties which you have for so many years discharged with such success... Having retired from your Legislative Council work and responsibilities you would, I think, deprive yourself of a congenial occupation if you were to resign the Secretaryship of the Fine Arts Association and Board of Trustees. How very nice it would be if you came here and associated yourself with me in the purchase of works of art! Brighton is the best climate for convalescents. Whatever you do, do not cave in..."¹⁸

At a later date the Art Gallery placed a further amount of £350 at De Smidt's disposal for the purchase of paintings - "a difficult task, rendered more embarrassing by the vast range in which our choice has to be exercised", wrote De Smidt to Sydney Cowper on 20th May 1898, exasperated by the "slapdash school of artists and critics" and totally lacking affinity with the "affectation" of the "Impressionistic" school. His final choice was based on the criterion of "true transcripts of Nature" and consistent with his aims to assist "students in the fascinating study of Landscape Painting..."¹⁹

De Smidt's purchases had not quite exhausted the Gallery's credit balance and at the beginning of 1899 he was able to give the struggling young artist Robert (Gwelo) Goodman "a commission to paint a picture for £35... He is improving very much in his work and I fancy will eventually establish a fairly good reputation. David Murray, A.R.A., a

18. Having retired as clerk of the Legislative Council in 1897, Fairbairn resigned his trusteeship of the Art Gallery in October of the same year. His place was taken by Sydney Cowper who also succeeded him as Secretary and Treasurer of the Fine Arts Association. Fairbairn died in 1898.
Report of the Trustees of the Art Gallery for the year 1897-1898.

19. The pictures were: "Southend-on-Sea" by Edwin Hayes; "Fisher Folk, Whitby" by Julian Drummond; "The Setting Sun" by W. Llewellyn; "School for Scandal" by Sorichon; "The Tangled Well" by W. Lee-Hankey; and "Norcot Mouth, Bude" by Frank Walton.
Report of the Trustees of the Art Gallery for the year ended 30th June 1899.

friend of mine, thinks so too".²⁰

After the turn of the century De Smidt appears to have had little to do with the Cape Town Art Gallery and his death, although not unnoticed in the local papers,²¹ aroused scant praise for his liberal efforts on behalf of the Cape's art movement.

Two years afterwards, however, as a result of the publication of a number of appreciative letters on "The South African Art Gallery" in the Cape Times of 3rd June 1910, the opportunity was taken by Dr W.H. Ross to pay tribute to De Smidt who, he wrote, "was the prime mover and pivot in starting the Art Gallery. He and I were the first trustees, but De Smidt, who was on intimate terms with old Tom Bayley and with F.R. Lee - the distinguished English landscape painter - succeeded in interesting these two powerful personalities in his views, thereby drawing in others..."

Dr. Ross's son, F.B. Ross, who believed that his father was "too modestly diffident" and that he "did quite as much to awaken and maintain a lively interest as any other pioneer in the South African Art movement", nevertheless added his own tribute to De Smidt in the following words: "Mr De Smidt often afforded me valuable criticism and encouragement, in my humble amateur efforts, and I owe him a debt of gratitude. His own work in water colour is valued by all who are privileged to possess an example, and I daresay it will be recollected how he endeavoured to popularise certain colours, prepared - I think by Windsor and Newton - from earths obtained from his own property at Rondebosch".²²

20. A. de Smidt to S. Cowper, 6 January 1899. South African National Gallery archives. Goodman, formerly a pupil of James Morland in Cape Town and living in London at the time, wrote to Sydney Cowper on 24th February 1899: "...owing to my being such an absolute stranger in England I have so far effected no sales in spite of good press notices etc... I presume the hoped for vote in favour of art students has failed? It would seem to be very hard if after all I have to abandon the profession for want of a little appreciation now I so much need it". (Goodman's fortunes soon changed and within a few years he was an established landscape painter. See E. Berman. Art and Artists of South Africa. Cape Town, 1970. p.128).

21. Both the Cape Times and Cape Argus of 3 February 1908 carried an obituary notice, and both incorrectly reported that De Smidt was born at "Highstead", Rondebosch.

22. Cape Times, 6 June 1910.

WORKS EXECUTED BY ABRAHAM DE SMIDT, EXHIBITED AT THE CAPE
FINE ARTS EXHIBITIONS

CAPE TOWN - 1852

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
242	Knysna	A. de Smidt
246	Kat River	A. de Smidt
258	Knysna	A. de Smidt

CAPE TOWN - 1858

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
146	View from the Kloof	A. de Smidt
147	The Castle of Chillon	A. de Smidt
148	View on the Kloof road	A. de Smidt
180	Kat River, near Howse's Post	J.H. Redelinghuys
272	The Knysna, sketched from Belvidere	J.H. Redelinghuys
286	Lange Vley, near the Knysna	J.H. Redelinghuys

CAPE TOWN - 1866

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
117	Knysna, Panoramic view from Mount Vernon	Van Breda
129	Michell's Pass	J.H. Redelinghuys
134	Knysna Heads	A. de Smidt
144	Bain's Kloof	W. de Smidt
145	Bain's Kloof (Sunrise)	W. de Smidt
151	Kat River, near Howse's Post	J.H. Redelinghuys
154	Chesnut Grove, Knysna	A.J. van Breda
160	The Old Place, Knysna	W. de Smidt

S.B. BARNARD'S EXHIBITION, CAPE TOWN - 1869

<u>Cat. No.</u>	<u>Title</u>
4	Cape Point Lighthouse
5	Michell's Pass, Sunset
6	Skew Bridge, Alfred Pass, George
7	Lion's Head, from Kasteel's Poort
8	The Cathedral, Alfred Pass, George
51	The old Schloss, Baden-Baden

CAPE TOWN - 1871

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
141	Westbrooke	General Hay
158	Montagu Pass	Rev. T.E. Fuller
159	Tradouw Pass, Convict Station	J.J. Barry
201	"Altes Schloss", Baden-Baden	A. Montagu
203	Tradouw Pass, from the Cave	J.J. Barry

CAPE TOWN - 1872

(Catalogue numbers reported in Standard and Mail, 27th August 1872)

<u>Cat. No.</u>	<u>Title</u>
44	Knysna River
49	Michell's Pass and three unspecified works

CAPE TOWN - 1875

<u>Cat No.</u>	<u>Title</u>	<u>Owner</u>
197	Lion's Head, from Kasteel's Poort	A. de Smidt
218	The Cape of Good Hope	A. de Smidt

CAPE TOWN - 1877

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
172	Lion's Head, from Kasteel's Poort	A. de Smidt
190	The Cape of Good Hope	A. de Smidt
196	Table Mountain from Camp Ground, Sunset	A. de Smidt
221	* Michell's Pass	J.X. Merriman
	* Gold Medal	

DRAWING CLUB

The Lion's Head, Lit by the Rising Sun
(Study for No.172)

The Twelve Apostles and Lion's Head. Sketch
from Oude Kraal.

CAPE TOWN - 1879

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
196	From Camp Ground, Sunset	A. de Smidt

SOUTH AFRICAN EXHIBITION, PORT ELIZABETH - 1885

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
14	* Knysna Heads (Oil) * Won Silver Medal	A. de Smidt

SOUTH AFRICAN DRAWING CLUB
FIRST ANNUAL EXHIBITION, CAPE TOWN - 1889

(Information from Cape Times, 27th June, 1889)

- a. A piece of coast scenery
- b. A view at Knysna
- c. A view of Rome, from the Monte Mario

CAPE TOWN - 1890

<u>Cat. No.</u>	<u>Title</u>	<u>Owner</u>
70	Knysna	A. de Smidt
94	Sketch after Robotham	A. de Smidt
95	Hout Bay	A. de Smidt
96	Camp's Bay from Kloof Road	A. de Smidt
97	Meiring's Poort, Sunset	A. de Smidt
100	Lion's Head, Camps Bay	A. de Smidt
105	Lion's Head, Sunrise, from top of Table Mountain	A. de Smidt
106	Scene in Wales, after Harding	A. de Smidt
109	Scene in Westmoreland, after Robotham	A. de Smidt
123	Lion's Head and the Twelve Apostles, Sunset	A. de Smidt
124	Rome from Monte Mario	A. de Smidt
134	Knysna Heads	A. de Smidt

WORKS FROM ABRAHAM DE SMIDT'S PICTURE COLLECTION EXHIBITED
AT THE CAPE FINE ARTS EXHIBITIONS

CAPE TOWN - 1852

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
333	View in Mexico	Dalton
344	Portrait	Unknown

CAPE TOWN - 1858

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
46	Landscape, moonlight	Charles D'Oyly
54	Going to School on a Frosty Morning	Charles Lees
61	Portrait	Unknown
177	Bain's Kloof, from Wolve Kloof station looking west	T.W. Bowler
207	The Meet, after Herring	Vincent Brooks
208	Castle of Chillon	Marc Dunant
215	Swiss Chalet on the Wengen Alp	Marc Dunant
295	Breaking Cover, after Herring	Vincent Brooks
157	The Mayenthal, Switzerland	Marc. Dunant
246	Full Cry	Herring
247	The Death	Herring

CAPE TOWN - 1866

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
41	Landscape (Scene in the Highlands), moonlight	Charles D'Oyly
62	Going to School on a Frosty Morning	Charles Lees
66	Peace and War (copy from Rubens)	Charles Gow
131	Castle of Chillon	Marc Dunant
132	Swiss Chalet on the Wengen Alp	Marc Dunant
133	Scene on the Lake of Brienz	Marc Dunant

CAPE TOWN - 1871

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
19	Landscape (Scene in the Highlands), moonlight	Charles D'Oyly
27	The Long Ship's Lighthouse and Land's End	F.R. Lee, R.A.
89	Wreck of the <u>Abercrombie Robinson</u>	Butland

CAPE TOWN - 1871 continued

99	Going to School on a Frosty Morning	Charles Leea
105	Peace and War (copy from Rubens)	Charles Gow
150	Fisherwomen on the Coast of Normandy	De la Croix

CAPE TOWN - 1875

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
83	Lausanne	Edwin Meadows
87	Lyons	Edwin Meadows
186	Lake of Lucerne	Marc Dunant

CAPE TOWN - 1877

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
16a	Drachenfels	Unknown
72	Going to School on a Frosty Morning	Charles Lees
95	Landscape	J.M. Jones
99	Landscape	J.M. Jones
130	Swiss Chalet	Marc Dunant
133	Knowle Park	G.F. Knox
136	Lake of Lucerne	Marc Dunant
144	Rouen	H. Jenkins
183	Near Baden (copy)	Mrs. de Smidt
206	Mouth of the Knysna, from a skotch by A. de Smidt	T.W. Bowler
211	Hoets Bay	T.W. Bowler
233	Copy	Mrs. de Smidt

CAPE TOWN - 1879

See page 113

CAPE TOWN - 1889 (Combined with the first exhibition of the S.A. Drawing Club)

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
7	The Long Ship's Lighthouse and Land's End	F.R. Lee, R.A.
9	Near Festiniog, North Wales	T.S. Barber
17	Landscape	E.C. Williams
72	The Lower Fall of Moness, Birks of Aberfeldie	F.R. Lee, R.A.
92	Danae	Unknown
107	Cour de Maison de Campagne Mauresque	De Noter

CAPE TOWN - 1889 continued

116	On the Llingwy, North Wales	J.S. Morland
119	Cour, Rue de l'Ancien Alger	De Noter
132	Horses	J.F. Herring
140	Cattle	Aaron Penley
155	Knowle Park	G.F. Knox
161	Forest Scene	G.F. Knox

CAPE TOWN - 1890

<u>Cat. No.</u>	<u>Title</u>	<u>Artist</u>
2	On the French Coast	Unknown
3	Coast Scene	Unknown
6	Taormina, Sicily	A. la Volpe
7	Country Lane	E.C. Williams
9	Lyons Street Scene	Edwin Meadows
13	Lake of Lucerne from Brunnen	Marc Dunant
14	The Lower Fall of Moness, Birks of Aberfeldie	F.R. Lee, R.A.
15	Channel Scene	Unknown
16	The Cape Flats, from the Grange	W.H. Simpson
17	Going to School on a Frosty Morning	Charles Lees
18	Dutch Boats	Unknown
19	Game of Cards	I. van Ostade
20	The Long Ship's Lighthouse and Land's End	F.R. Lee, R.A.
22	The Sere and Yellow Leaf	Arnoldson
24	Lausanne	Edwin Meadows
27	Wreck of the <u>Abercrombie Robinson</u>	Butland
33	Cape Vegetable Seller	A. McCallum

A CATALOGUE OF TRACED EXTANT WORKS BY ABRAHAM DE SMIDT

Measurements are given in centimetres (height x width)

Abbreviations:	acc.no.	accession number
	A.M.	Africana Museum
	b.	bottom
	c.	centre
	diam.	diameter
	inscr.	inscription
	l.	left
	P.L.	Parliament Library
	r.	right
	S.A.N.G.	South African National Gallery
	t.	top

DR. AND MRS. J. ABELSOHN, KENILWORTH, C.P.

Knysna Heads, 1886

water colour; 25 x 41; inscr. b.l.: Knysna Heads December 1886 A de S.

MRS. G. ADDISON, FRESNAYE, C.P.

Near Source of Klipplaat River, 1883

water colour; 29 x 44; inscr. b.l.: Near source of Klipplaat River A de Smidt 1883.

Michell's Pass

water colour; 25 x 36; inscr. b.l.: Michells Pass A de Smidt.

View from Kasteel's Poort

water colour; 20 x 27.5; inscr. b.r.: View from Kasteel's Poort A de Smidt.

Table Mountain from Lion's Head, 1896

water colour; 16 x 24.5; inscr. b.r.: A DE S 13/9/96.

Pfalz Rhine, 1865

water colour; 11 x 16.5; inscr. b.l.: A de Smidt 1865
6 Nov, b.r.: Pfalz Rhine.

Ehrenfels, Rhine, 1865

water colour; 11.5 x 16.5; inscr. b.l.: Nov 6, b.r.: Ehrenfels Rhine A de Smidt 1865.

MR. G. ADDISON, GOODWOOD, C.P.

"Westbrooke", Rondebosch, 1869

water colour; 13 x 20; no inscr.

Gurnards Head, Cornwall

water colour; 15 x 20; inscr. b.r.: Gurnards Head, Cornwall A de S.

Scene near Stellenbosch

water colour; 14.5 x 25; inscr. b.l.: 19 Nov 1904.

AFRICANA MUSEUM, JOHANNESBURG

Fish Hoek

oil; 16.5 x 24.2; inscr. b.l.: A de Smidt.
(A.M. acc.no. 51/405)

Kat River

water colour; 24.2 x 16.5; inscr. b.l.: Kat River,
A de Smidt.
(A.M. acc.no. 52/649)

Bain's Kloof, 1864

water colour; 22.5 x 30; inscr. b.l.: Bains Kloof 1864.
(A.M. acc.no. 46/60)

Platteklip Gorge, 1864

water colour; 30.5 x 23.5; inscr. b.r.: On Table Mtn. 1864.
(A.M. acc.no. 50/1239)

De Venster, Caledon

water colour; 19.5 x 28; inscr. b.l.: De Venster Caledon
A de Smidt 186(4?).
(A.M. acc.no. 52/648)

Du Toit's Kloof, 1876

water colour; 20.5 x 60; inscr. b.c.: Du Toits Kloof Wire
Tramway to Manganese Mine Dec 1876 A de S.
(A.M. acc.no. 52/650)

Prince Alfred's Pass, Knysna, 1886

water colour; 23.5 x 30.5; inscr. t.l.: Prince Alfred
Pass Knysna. 1886. A de Smidt.
(A.M. acc.no. 52/647)

Meiring's Poort, 1887

water colour; 21 x 35.5; inscr. b.r.: Meirings Poort
1887 A de Smidt.
(A.M. acc.no. 54/829)

Michell's Pass

water colour; 50.75 x 70.5; inscr. b.l.: Michell Pass,
b.c.: A. de Smidt.
(A.M. acc.no. 63/453)

Near Brandvlei, Worcester, 1876

water colour; 23.5 x 61.5; inscr. b.l.: A de Smidt 1876
near Brandvlei Worcester, b.r.: road to Brand Vley, b.c.:
Friday 27 Oct 1876
(A.M. acc.no. 63/454)

Lion's Head from Camps Bay

water colour; 13 x 22; inscr. on mount below picture,
right: Lions Head from Camps Bay. Sketch in three colours.
A.de S., on paper pasted on mount below picture, left:
Cape Town Drawing Club.
(A.M. acc.no. 56/500)

ALEXANDER MCGREGOR MEMORIAL MUSEUM, KIMBERLEY, C.P.

Cogman's Kloof Pass, 1877

water colour; 22.2 x 30.3; inscr. b.l.: Cogmans Kloof
Pass, b.c.: 14 Nov '77.
(Has been attributed to T.W. Bowler - No.292 in "The Original Works", F.R. Bradlow, 1967)

DR. F.C.L. BOSMAN, PRETORIA

Bain's Kloof (top of Pass)

water colour; 23 x 30; inscr. indiscernible.

From Camp's Bay, 1879
water colour; 23 x 30; inscr. b.l.: From Camps Bay 21
Febr. 1879.

MR. AND MRS. I. BRONSTEIN, JOHANNESBURG

From Kasteelspoort, 1867
water colour; 23 x 30; inscr. b.l.: from Kasteelspoort
Saturday 6 July 1867 A de Smidt.

MISS M. BULL, RONDEBOSCH, C.P.

Chillon from the Hotel Byron, 1891
water colour; 12.5 x 17; inscr. b.r.: Chillon from the
Hotel Byron A de S. 23rd July 1891.

MRS. M. CAMERON, PIETERMARITZBURG

Fish Hoek
water colour; 30.5 x 50.75; inscr. b.l.: A. de Smidt.

Lion's Head
water colour; 25.5 x 48.25; inscr. b.l.: A. de Smidt.

MR. A.J.E. DE SMIDT, THORNTON, C.P.

Platteklip Gorge, 1870
water colour; 25.5 x 35; no inscr.

Table Mountain and Devil's Peak
water colour; 22.5 x 33; inscr. b.l.: A. de Smidt.

MR. E. DE SMIDT, ROSEBANK, C.P.

Castle of Chillon
water colour; 22 diam.; no inscr.

Castle of Chillon, Evening
water colour; 16.5 x 24.5; inscr. b.l.: A de S, 186(5?).

MISS G.A. DE SMIDT, NEWLANDS, C.P.

Llanberis Pass, 1900
water colour; 25 x 43; inscr. b.l.: Llanberis Pass
A de Smidt Dec. 1900.

MR. J. DE SMIDT, CAMPS BAY, C.P.

Bantry Bay
gouache; 25.5 x 35.25; no inscr.

Llanberis Pass
water colour; 14.25 x 45; no inscr.

MR. L.G.L. DE SMIDT, KNYSNA, C.P.

Coast Scene of Cornwall
water colour; 16 x 32; inscr. b.r.: A de Smidt.

The Victoria Road, Sea Point, 1888
water colour; 16.5 x 34.5; inscr. b.l.: A. de Smidt,
The Victoria Road, Sea Point, 25 March 1888.

View of Table Mountain from Wynberg Hill overlooking Kirsten-
bosch
water colour; 28 x 40; no inscr.

The Victoria Road, Sea Point
water colour; 16.5 x 35; inscr. b.l.: The Victoria Road,
Sea Point.

The Twelve Apostles from above Camps Bay
water colour; 16 x 33.5; inscr. b.l.: A de Smidt,
Apostle Mountains, Southern Africa.

MR. AND MRS. N. DE SMIDT, NEWLANDS, C.P.

Knysna Heads
water colour; 17.5 x 52.5; no inscr.

Breede River, Port Beaufort
water colour; 17 x 52; no inscr.

MISS Y. DE SMIDT, WEYBRIDGE, ENGLAND

From Rathfelders looking towards Muizenberg
water colour; 20 x 30; no inscr.

On the Dart
water colour; 29.25 x 20.25; inscr. b.r.: A de Smidt
On the Dart.

Montagu Pass, 1902
water colour; 27.5 x 43.25; inscr. b.l.: A de Smidt,
1902, b.r.: Montagu Pass, South Africa.

PROF. G.A. ELLIOTT, RONDEBOSCH, C.P.

Knysna Heads
water colour; 23 x 43; inscr. b.l.: A. de Smidt.

FEHR COLLECTION, CAPE TOWN

Cape Point and the Cape of Good Hope
oil; 30 x 57.75; no inscr.

The Twelve Apostles
oil; 30.25 x 60; no inscr.

The Castle from Table Bay, 1860
water colour; 17 x 24.5; inscr. b.r.: A de S The Old
Castle, Cape Town 1860.

The Coast between Mossel Bay and Knysna
water colour; 27 x 37; inscr. b.l.: A de S, Sketch coast
of Mossel Bay near Knysna.

Bain's Kloof, 1872
water colour; 23 x 31; inscr. b.r.: A de Smidt Bain's
kloof Pass Cape Colony 1872.

MR. J. FELLOWES, WYNBERG, C.P.

From Lion's Head, 1865
water colour; 16.5 x 24.5; inscr. b.l.: from Lions Head
May 1865, b.r.: A de S.

FORT BEAUFORT MUNICIPALITY, C.P.

View of Fort Beaufort, 1874
water colour; 30 x 49; inscr. b.r.: A de Smidt.

ADELINE LADY HANKEY, LIMPSFIELD, ENGLAND

Rome from the Monte Mario
water colour; 24 x 48; inscr. b.r.: Rome from Monte
Mario A de Smidt.

MRS. S. HAWES, FRESNAYE, C.P.

Gurnard's Head, Cornwall
water colour; 24.25 x 39.75; inscr. b.c.: A de Smidt,
b.r.: Gurnard's Head, Cornwall.

Table Mountain from Newlands
water colour; 22.5 x 27.5; no inscr.

MR. H. JONES, JOHANNESBURG

Kalk Bay, 1887
water colour; 24 x 30; inscr. b.r.: Kalk Bay from Lip-
perts Sunday 20 February 1887.

JULIUS GORDON AFRICANA CENTRE, RIVERSDALE, C.P.

Muizenberg from back of Rathfelders, Cape, 1867
water colour; 24 x 38; inscr. b.r.: A de Smidt.

View from Slopes of Table Mountain with Hout Bay, 1867
water colour; 21.5 x 30; inscr. b.l.: Malay vegetable
cart Cape Peninsula Descent to Hout Bay Thursday 1 July
1867.

MRS. A. KENEALY, RONDEBOSCH, C.P.

Capel Curig, North Wales
water colour; 22.5 x 31; inscr. b.l.: Capel Curig N.
Wales 11 Aug 9(8?), b.r.: A de Smidt.

Near Mossel Bay
water colour; 18 x 23; inscr. b.l.: A de Smidt, b.r.:
Near Mossel Bay S. Africa.

Kat River
water colour; 23 x 30; no inscr.

Unidentified Cape scene
water colour; 45.5 x 76; no inscr.
(Said to be the work of T.W. Bowler and De Smidt)

Table Mountain and Devil's Peak
water colour; 24 x 32.5; inscr. b.l.: A. de Smidt.

Kalk Bay
water colour; 25 x 34.5; inscr. b.c.: Kalk Bay.

Foliage - view from above Highstead, 1887
oil; 59 x 38; no inscr.

Trees at Groote Schuur
oil; 35 x 27; no inscr.

MR. I. MACKENZIE, JOHANNESBURG

Knysna River
water colour; 27.5 x 59; inscr. b.r.: Knysna River,
A. de Smidt.

NATIONAL CULTURAL HISTORY AND OPEN-AIR MUSEUM, PRETORIA

Knysna Forest
water colour; 20 x 30; inscr. b.l.: A. de Smidt, Knysna
Forest.

DR. AND MRS. I. NORWICH, JOHANNESBURG

Michell's Pass, Evening
water colour; 22 x 32; inscr. b.l.: Michells Pass Even-
ing A de Smidt 18 (5?)7.

MRS. A. PALMER, NAIROBI

"Westbrooke", 1885
water colour; 30 x 46; inscr. b.r.: "Westbrook" Near
Cape Town 1885 in the old days when it belonged to grandpapa
de Smidt who inherited it from Uncle Abraham de Smidt who
also owned "Groote Schuur" Rondebosch. The mountain is
Devils Peak.

Table Mountain from the Waterfall above Groote Schuur, 1893
water colour; 28.5 x 48.6; inscr. b.l.: A. de Smidt
1893, b.r.: Table Mountain from the Waterfall above Groote
Schuur.

Laddr Valley North Wales
water colour; 25 x 39; inscr. b.r.: The Laddr Valley
North Wales A. de Smidt.

PARLIAMENT LIBRARY, CAPE TOWN

The Uri Rothstock from Brunnen, Lake of Lucerne
oil; 23 x 35; inscr. b.l.: A. de Smidt, The Uri Roth-
stock from Brunnen Lake of Lucerne.
(P.L. acc.no. 163)

Tradouw Pass
oil; 30 x 45; no inscr.
(P.L. acc.no. 158)

The River Knysna, Cape Colony
oil; 29.5 x 60; no inscr.
(P.L. acc.no. 156)

Simons Bay
oil; 24.5 x 34; no inscr.
(P.L. acc.no. 162)

Michell's Pass, South Africa
oil; 29.5 x 39.5; inscr. b.l.: Michell Pass S. Africa,
b.c.: A. (de S -faint traces only).
(P.L. acc.no. 148)

Lion's Head, from above Camp's Bay
oil; 36 x 51; no inscr.
(P.L. acc.no. 147)

Cape of Good Hope, 1893
oil; 28 x 45; inscr. b.r.: A. de Smidt.
(P.L. acc.no. 63)

Cottage near Devil's Peak
water colour; 35.5 x 25.5; no inscr.
(P.L. acc.no. 39679)

Sunset at Michell's Pass
water colour; 34 x 49.5; no inscr.
(P.L. acc.no. 9)

River and Woodland Scene, Cape
water colour; 30.5 x 48; no inscr.
(P.L. acc.no. 4)

Rock Pool, with Arum Lilies
water colour; 18 x 26.5; no inscr.
(P.L. acc.no. 39680)

Panorama of Table Bay from Robben Island
water colour; 26.5 x 57.5; no inscr.
(P.L. acc.no. 39683)

Papendorp
water colour; 17 x 24; no inscr.
(P.L. acc.no. 173)

Paarl Rocks, 1871
water colour; 23 x 30.5; inscr. b.l.: Paarl Rocks.
1 Feb.1871, A. de Smidt Paarl Cape Colony.
(P.L. acc.no. 150)

Panorama of Cape Town and Table Bay from Salt River
water colour; 56 x 18.5; no inscr.
(P.L. acc.no. 39682)

The Old Bridge at Somerset West
water colour; 15.5 x 42; no inscr.
(P.L. acc.no. 39681)

Lion's Head from Cape Town, 1867
water colour; 22.5 x 31; inscr. b.l.: A. de Smidt, Lion's
Head from Cape Town. 13/1/67.
(P.L. acc.no. 181)

Knysna
water colour; 42 x 93; no inscr.
(P.L. acc.no. 11)

Knysna
water colour; 24.5 x 73; no inscr.
(P.L. acc.no. 2(i))

Fort Cox
water colour; 19 x 26; no inscr.
(P.L. acc.no. 179)

Lion's Head near Cape Town
water colour; 19.5 x 30.5; inscr. b.r.: A. de S, Lion's
Head near Cape Town.
(P.L. acc.no. 29287)

Michell's Pass

water colour; 21.5 x 33; no inscr.
(P.L. acc.no. 174)

Ascent of Table Mountain from Hout Bay side, 1865

water colour; 24.5 x 36; inscr. b.l.: Correct sketch,
Caricatures of mountaineers, b.r.: Ascent of Table Mountain from Hout Bay side 1865, inscr. under mountaineers:
De Gier, The Revd. Gohl, Revd. Van Warmelo.
(P.L. acc.no. 136)

MRS. M. RATHOUSE, JOHANNESBURG

Michell's Pass, 1865

water colour; 23 x 30; inscr. b.l.: A de S, Entrance
to Michells Pass Tuesday 18 July 1865.

Cogman's Kloof, 1864

water colour; 21.75 x 29.25; inscr. b.l.: Cogmans Kloof,
26 Sept 1864 A de S.

MRS. R. RICHARDS, SIMONSTOWN, C.P.

Tour la Batie, Martigny

water colour; 23 x 31; inscr. b.r.: Tour La Batie,
Martigny.

Tintagel Castle, Cornwall

water colour; 24 x 35; inscr. b.l.: A de Smidt.

MRS. L. ROGERS, IOWA, U.S.A.

Hout Bay

water colour; 23 x 32.5; inscr. b.l.: Hout Bay A de
Smidt 1897.

Indwe Poort, South Africa

water colour; 19.25 x 38.75; inscr. b.r.: Indwe Poort
South Africa A de Smidt 1899.

MR. J. HAMILTON RUSSELL, CONSTANTIA, C.P.

St. John's River, 1889

water colour; 21 x 43.5; inscr. b.c.: St Johns River
A de Smidt 1889.

Roodezand Pass

water colour; 26 x 37; inscr. b.l.: A de Smidt.

SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN

Bain's Kloof Pass

water colour; 24 x 31.8; inscr. b.l.: A. de Smidt, Bains
Kloof, South Africa.
(S.A.N.G. acc.no. 73/3)

Tradouw Pass

water colour; 22.5 x 33.8; inscr. b.l.: A de Smidt,
b.r.: Tradouw Pass, South Africa.
(S.A.N.G. acc.no. 73/2)

Chillon, Switzerland
water colour; 19 x 33.2; inscr. b.r.: A. de Smidt, b.r.:
Chillon 1857.
(S.A.N.G. acc.no. 421)

Camps Bay from the Glen
water colour; 31 x 49; inscr. b.l.: A. de S. 185(9)?,
artist's annotations.
(S.A.N.G. acc.no. 944)

Cape Point Coast
water colour; 27.8 x 37.9; inscr. b.l.: Cape P. Coast.
A. de Smidt.
(S.A.N.G. acc.no. 945)

Vlugt near Swellendam, 1864
water colour; 23.3 x 29.8; inscr. b.l.: A. de S., b.r.:
Vlugt 1894.
(S.A.N.G. acc.no. 1212)

Kaiman's river, George
water colour; 23.4 x 31.2; inscr. c.r.: Kaiman's River
Mouth, 31 May/62, b.: Kaiman's River near George The Knysna
31/5/62.
(S.A.N.G. acc.no. 1213)

Bushman's rock, near Tulbagh
water colour; 23.4 x 31; inscr. b.r.: Bushman's rock
July 1865 near Tulbagh Cape Colony, A. de S.
(S.A.N.G. acc.no. 1214)

Bain's Pass, Dacre's pulpit
reverse: Sketch of mountains and water
water colour; 22.5 x 30.5; inscr. b.r.: A. de S., b.r.:
Bain's Pass, Dacre's pulpit, Bainskloof, July 1865; reverse:
b.l.: Outspan, Friday, 1 June 1866...near outlet to sea.
(S.A.N.G. acc.no. 1215)
(S.A.N.G. acc.no. 1215a)

Knysna Heads, 1885
oil; 39.5 x 76; inscr. b.r.: A. de Smidt 1885.
(S.A.N.G. acc.no. 603)

MRS. D. STEVENSON, PIETERMARITZBURG

Sea View from Sea Point, 1865
water colour; 22 x 30; inscr. b.r.: A de S, 1865.

Montagu Pass
water colour; 32.5 x 25; no inscr.

On reverse: Table Mountain from Kloof Nek
water colour; 30 diam.; no inscr.

Scene in Wales
water colour; 9.5 x 13; inscr. b.c.: A de Smidt.

Knysna Forest Scene
water colour; 22 x 30; no inscr.

MISS E.M. THOMAS, FISH HOEK, C.P.

View of the Royal Observatory
water colour; 13.5 x 17.5; no inscr.

View of Cape Town, from Platteklip, 1846
water colour; 17.5 x 24.5; inscr. b.r.: A.D. 1846.

Ox Wagon
water colour; 13 x 17.5; no inscr.

Mouille Point Lighthouse
water colour; 12 x 17; no inscr.

View of Bokmakierie Vlei near Royal Observatory
water colour; 18 x 25; no inscr.

On reverse: View of Cape Town
water colour; 18 x 25; no inscr.

Near Mouille Point, 1849
water colour; 17.5 x 25.5; inscr. b.r.: Nr Mouille Point
1849 A.D.

Near Kloof Nek, 1851
water colour; 17.75 x 25.5; inscr. b.r.: Near Kloof Nek
A.D. 1851.

Malay Man and Woman on a Bridge over Stream
water colour; 14 x 25; no inscr.

MRS. J. WINTON, CONSTANTIA, C.P.

Lion's Head from Camps Bay near Cape Town
water colour; 19 x 24.5; no inscr.

Castle of Unspunnen, Lake Brientz, 1900
water colour; 24 x 35; inscr. b.r.: Castle of Unspunnen
Lake Brientz in distance March 1900 A de Smidt.

Ruined Castle, Austrian Tyrol
water colour; 25.5 x 36; inscr. b.l.: A de Smidt Ruined
Castle Austrian Tyrol.

Kalk Bay
water colour; 26 x 36; inscr. b.l.: A de Smidt.

Lake Brientz from Unspunnen, 1884
water colour; 28 x 41; inscr. b.r.: Lake Brientz from
Unspunnen, 1884, A de S.

SOTHEBY'S SALE, LONDON, 20 MARCH 1973

Mont Aux Sources, Natal, South Africa
water colour; 24.4 x 35; no inscr.

Groote River, Cango, South Africa
water colour; 26.7 x 45.7; inscr. b.l.: Groote River
Cango South Africa.

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